

# BOOKING GUIDE



lamma Flamma The Fire Requiem a powerful requiem that embraces death and sets free the soul Nicholas Lens In the beginning was the Word Itim Theatre Ensemble Ya Yomer Ya Yelech brutal brilliant and Biblical Rina Yerushalmi Robert Lepage The Seven Streams of the River Ota Hiroshima Holocaust Ian Lauwers Needcompany Le Pouvoir sex violence and death TS Eliot The Waste Land the most influential poetic text of the twentieth century a homage and a sacrilege Deborah Warner Fiona Shaw Archie Roach Ruby Hunter Tiddas Natural Life Tyrone Landau Michael Kantor Queen's Theatre Australian History on Acid Uttarpnyadarshi Chorus Repertory Theatre Ratan Thiyam We exist in a world where we often ask What is the world? Masterkey Mary Moore Masako Togawa myriad mysteries cocooned The Architects Walk Daniel Keene Albert Speer Michael Smetanin Tim Maddock Red Shed Jamaica Kincaid Jenny Holzer Lustmord Circus B... African music Shake... Phillip Searle The... Botanic... Adela...

Dancers Australian String Quartet Fratres Arvo Part JS Bach John Rodgers Chrissie Parrott Magnetic Motion Capture Junko Wada Who's Afraid of Anything Hans Peter Kuhn the ancient game of Renga Salamandrar Virpi Pehkinen Wendy Houston Haunted Daunted and Flaunted Susan Hiller Don de Lillo This Most Wicked Body Nigel Kellaway he has crimson lips Tyler Coppin's Lyrebird Tales of Helpmann Sir Robert Helpmann pocket sized genius of outrage and bravado Deborah Leiser Hungry Australia's only female Jewish Cantor Burn Sonata Nikki Heywood almost unbearably good Box the Pony Leah Purcell Immagini d'Addio Tracking Time Doppio Teatro searching desperately for a ticket home Blood Vessel William Blake the frayed edges of Western perception Stalker Raised by Wolves Regurgitator Handspan Shinjuku Thief Fellini's Satyricon Carmen Andalusian Opera with bugles and drums based on the original legend as told by old cigarreras of Triana Salvador Tavora dances fury blood pain beauty acts customs Experimentum Mundi Battistelli Diderot Terracini Patricia Piccini Heruinen Jordan and Arias Jenny Holzer... on White Heiner... modern Jean... Schubert... Hans Peter... Mark Duke



TELSTRA  
**ADELAIDE**  
 FESTIVAL  
 FEBRUARY 27 to MARCH 15 1998

The XXth Biennial Festival of the Arts ~ Adelaide ~ Australia



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**1998 Telstra Adelaide Festival Booking Guide**  
**Editor** Sandy Meakin  
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# Welcome TO THE 1998 TELSTRA ADELAIDE FESTIVAL

— the XXth biennial celebration of the Arts to be hosted by this city, and the last this century.

As such, I hope it will engender in you, the audience, a reminder of all those things on which the Festival's proud reputation rests — undisputed excellence in every art form, contemporary work which pushes the boundaries of ART and an eclectic program which boasts truly something for everyone. These seventeen days of celebration, spectacle, debate and delirium in the conspicuous consumption of Art should be fun enough to see you through to the next millennium. The more you see and hear, the more you will discover in this program but, if the weight of your wallet doesn't quite match the breadth and depth of your desire, then read carefully — the Free Program is enormous and equally enriching.

I am honoured to join the list of Artistic Directors before me. I am in a position to know that the Festival in 2000 will be very different. My advice for 98 is — get it while you can!

Robyn Archer,  
Artistic Director,  
1998 and 2000



# 3rd Australian Performing Arts Market

Adelaide Festival Centre 22-27 February

The diversity, innovation and excellence of Australia's performing arts and artists go on show in a unique showcase of performances and productions ready to tour nationally and abroad. On stage in the Spotlight performance program and on show in the On Display exhibition, the nation's artists and arts companies will present the celebrated and the new, the established and the emerging.

For arts programmers, producers and presenters from around Australia and the world, this will be a rare opportunity to source new programs and develop new contacts while mixing work with pleasure in one of the great festival cities of the world: the perfect environment for a vigorous and stimulating Arts Market.

For program and registration details, contact Arts Projects Australia on telephone +61 8 8271 1488, fax +61 8 8217 9905 or email [apa@peg.apc.org](mailto:apa@peg.apc.org)

Presented with the support of the South Australian Government through Arts SA, the Economic Development Authority and the SA Tourism Commission.



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# FREE OPENING NIGHT CELEBRATION

"...one of the most remarkable  
classical music projects in  
recent times."

Billboard

"A powerful requiem that  
embraces death and sets free  
the soul."

Time

Historically, the Adelaide Festival has been famous for opening with the new production of a twentieth century opera. In this XXth celebration, a classic of its kind, we open not only with the Australian premiere of a new and exciting work, but with the participation of literally thousands of people from the many and varied communities that make Adelaide what it is.

## FLAMMA

### THE FIRE REQUIEM

The 1998 Telstra Adelaide Festival, in association with State Opera of SA presents the Australian premiere of **FLAMMA FLAMMA** by Nicholas Lens (music) and Herman Portacaro (words)

Conducted by David Stanhope  
Directed by Nigel Jamieson  
Designed by Kathryn Sproul

Soloists: Teresa la Rocca, Elizabeth Campbell, Timothy DuFore, Christopher Josey, Brian Gilbertson and Timothy Sexton

Featuring a women's vocal trio led by Mara Kiek, the State Opera Chorus, Adelaide Symphony Orchestra and the people of Adelaide. FREE at 9pm in Elder Park on the opening night of the Festival.

All participants were asked the great question for the end of the millennium "What do you hold sacred?" On this night we find out, as the element of FIRE pervades Elder Park in a soul-cleansing spectacle to prepare us for festivities in the two weeks ahead. BYO icons and candles.

"To me, the one thing that makes life bearable is the knowledge that it will come to an end... The Fire Requiem *Flamma Flamma* is a ritual, strongly influenced by the magic powers of non-European cultures"

Nicholas Lens (Composer)

AUSTRALIAN PREMIERE  
EXCLUSIVE TO ADELAIDE

COMPANY: State Opera of South Australia and  
Adelaide Symphony Orchestra

VENUE: Elder Park

DATES: February 27 at 9pm

FREE

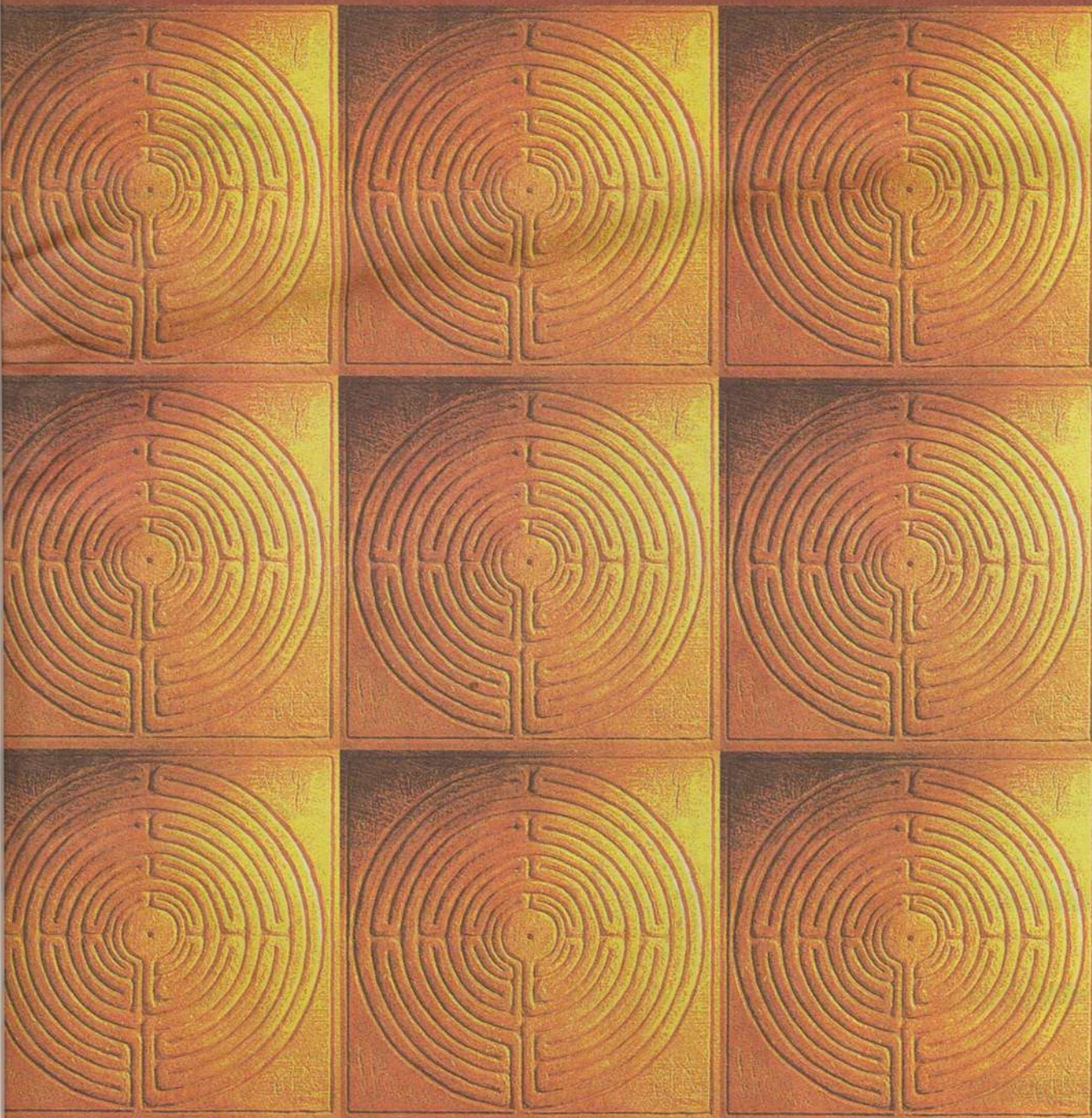
DURATION: 1 hour 10 minutes

With special thanks to the staff and students of the Centre for Performing Arts and North Adelaide School of Art



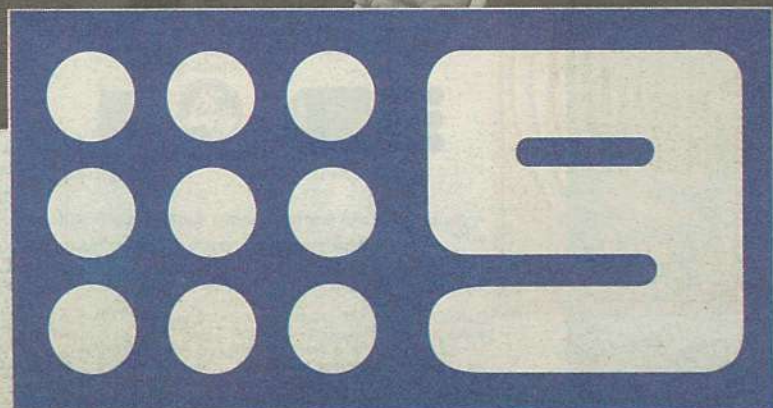
HOLDEN

## FLAMMA



# JOIN THEM

6.00 PM  
MON TO FRI



TELSTRA  
ADELAIDE  
FESTIVAL

FEBRUARY 27 to MARCH 15 1998

## THEATRE

As the century draws to a close, many artists and audiences alike, are challenging and transforming the role of text in performance. "We want more text-based theatre!" is an oft-heard cry. Now we present an unrivalled opportunity to see what theatre artists around the world are doing with texts and words on stage at the moment. The works dazzle with their visual imagery, beguile with spectacle and mystery, but above all, they use language-text-words in exciting ways.

From one of the oldest texts in the world to the seminal poetic text of the modern era, from language used as the simple discourse between human beings on stage to verse-drama and post-modern deconstruction, your adventure into the Theatre Program in 1998 will not only thrill, fascinate and move you, but will also give you multiple opportunities to observe the many ways in which text is being invited on to centre stage.

In the beginning was the Word...

KEY CORPORATE SPONSOR  
THEATRE PROGRAM  
CHANNEL 9

# Va Yomer

And He Said. And He Walked.

# Va Yelech

"Brutal, brilliant — and Biblical"

Hamburg et Morgenpost

"A rhythmical, dynamic spectacle, with astonishing singing, intensive and powerful scenes."

Die Süddeutsche Zeitung

## ITIM THEATRE ENSEMBLE

and the CAMERI THEATRE of TEL AVIV

From the Old Testament

Adapted and directed by Rina Yerushalmi

A unique theatrical event which combines dance and music with text from the Old Testament

Twelve actors take you on an unforgettable voyage through the Bible to the Promised Land. *Va Yomer Va Yelech* is the creation of Israel's **Itim Theatre Ensemble** and its visionary director Rina Yerushalmi who set out to 'dramatise' the stories of the Old Testament in a way which would allow us to see them anew and re-experience their teachings.

Rich and complex, one of the oldest of texts is presented as dynamic contemporary theatre when this handsome and highly skilled company of young actors/singers reawaken all those familiar characters and episodes from our Bible stories.

Using the same amazing lighting designer, Avi-Yona Bueno (Bambi) as dance company **Batsheva**, one of the hits of the 96 Festival, with music by **Israel Bright** and set and space design by **Dror Herrenson** *Va Yomer Va Yelech* is performed in the Hebrew language. A specially 'choreographed' simultaneous translation — the King James version — weaves and dances around the Hebrew so you know exactly what's being said and at the same time lose none of the great beauty of the original. *Va Yomer Va Yelech* provides the quintessential experience of text-based theatre.

FIRST TIME IN AUSTRALIA  
EXCLUSIVE TO ADELAIDE

COMPANY: Itim Theatre Ensemble (Israel)

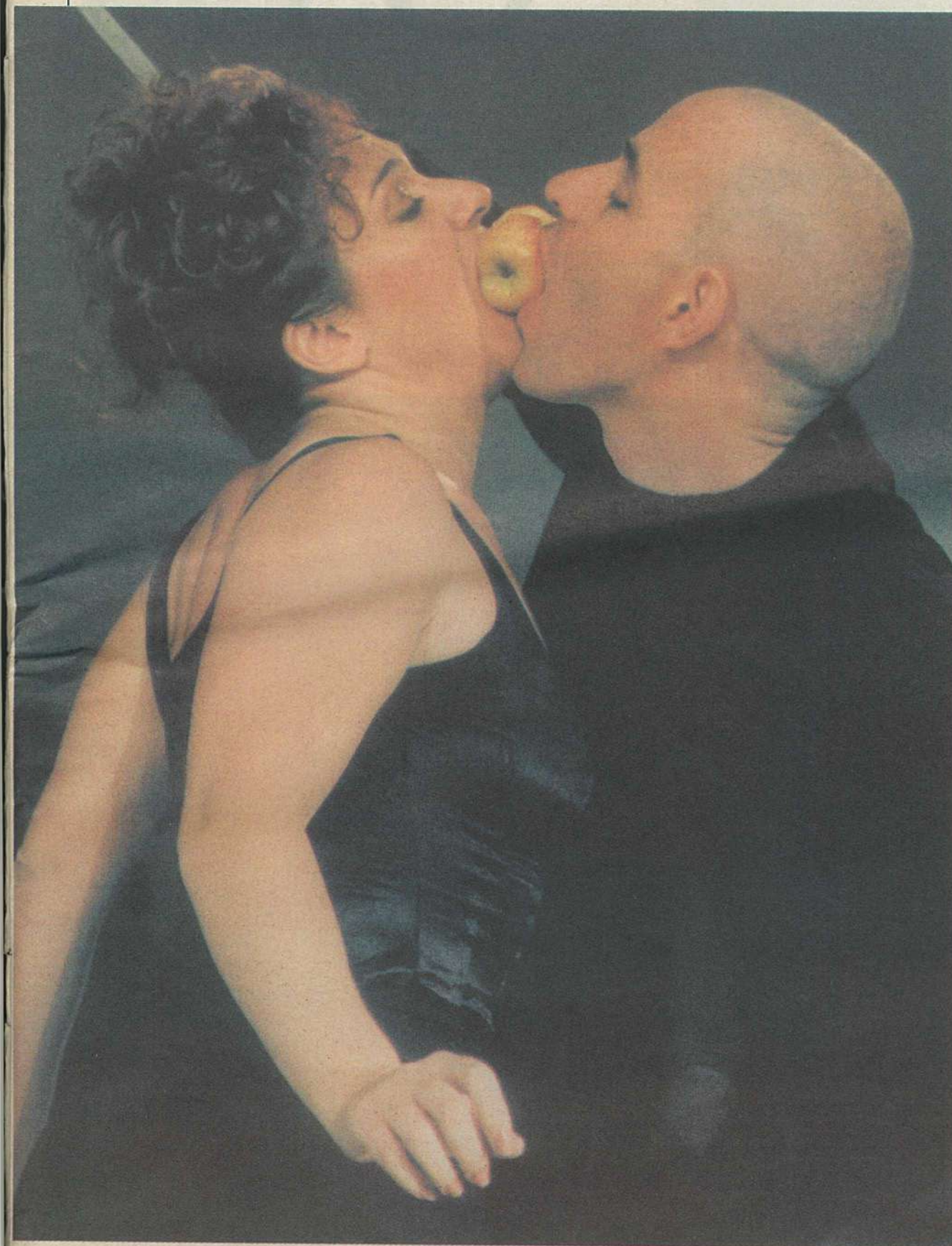
VENUE: Ridley Centre, Royal Showgrounds, Wayville

DATES: February 27, 28, March 1, 3, 4, 5 at 7.30pm

COST: General Admission \$50/ Friends \$43/ SPU \$35

DURATION: 3 hours 30 minutes

Assisted by The Ministry for Foreign Affairs,  
State of Israel



"A masterful theatrical debate between survival and surrender that testifies to the great creativeness of Lepage's evolutionary and collaborative approach."

Canadian Globe and Mail

**EX MACHINA**

Conceived by Robert Lepage and Ex Machina  
Directed by Robert Lepage

Theatrical wit, high drama, and the visual poetry that has become Robert Lepage's trademark are woven together in the awe-inspiring *The Seven Streams of the River Ota*, a seven-hour epic which successfully combines bunraku puppetry, film, farce, cabaret, opera, music and the very best of dramatised storytelling you will find on any stage anywhere.

Beginning in Hiroshima in 1945, when an American GI photographer is commissioned to record the civic and human cost of the Atom Bomb, this brilliant narrative swerves back to the Terezin concentration camp during the Holocaust and forward to the present as a man with AIDS enters Amsterdam's voluntary euthanasia program. Through New York in the 60s and Amsterdam in the 80s the lives of ordinary human beings are linked, lost and reunited in a matchless drama that spans time and space in a way that has you rushing back after every interval to find out what will happen next.

*The Seven Streams of the River Ota* brings us the heartbreaking personal stories of individuals encountering the great tragedies of the twentieth century.

# The SEVEN STREAMS of the RIVER OTA

ADELAIDE/PERTH EXCLUSIVE

COMPANY: Ex Machina (Canada)

VENUE: Thebarton Theatre

DATES: Six performances only. Seats strictly limited.  
February 27, March 4, 5, 6 at 5pm,  
February 28, March 1 at 4pm

COST: A Reserve \$105/ Friends \$89/ SPU \$74  
B Reserve \$80/ Friends \$68/ SPU \$60

DURATION: 7 hours 30 minutes with four intervals  
(including 45 minute dinner break)

Ex Machina receives assistance from the Canadian Department of Foreign Affairs and International Trade, the Canada Council, the Ville de Quebec and the Conseil des Arts et des Lettres du Quebec

 Santos



# SNAKESONG/ Le POUVOIR

POWER

"Dramatic art of a breathtaking simplicity"

Allgemeine Zeitung

"A masterly author/ director and six actors of the very finest skills"

Süddeutsche Zeitung

**NEEDCOMPANY**

From the Snakesong Trilogy

Written, directed and designed by Jan Lauwers

Music by Rombout Willems

This challenging and visually arresting work for the theatre is based on the well known legend of *Leda and the Swan*, the story behind *Swan Lake*, and stars one of the finest actors in Europe, **Viviane De Muynck**, and **Mil Seghers** whom many will know from his role as the old philosopher in the Academy Award winning film, *Antonia's Line*. The first half is played out in the setting of an ancient court, and in the second half, the story is translated into a modern domestic situation, as the actors make their way through a forest of pedestals on which beautiful objects are placed.

"It is the description of an act of love. The dying together, the little death, the becoming one, always followed by denial. The overstepping of the forbidden line, the shifting of boundaries. The fear of the consequences. Sex, violence and death as the Holy Trinity."

Jan Lauwers



FIRST TIME IN AUSTRALIA  
EXCLUSIVE TO ADELAIDE

COMPANY: Needcompany (Belgium)

VENUE: Playhouse

DATES: March 4, 5, 6, 7 at 7.30pm, March 8 at 5pm

COST: A Reserve \$45/ Friends \$38/ SPU \$32  
B Reserve \$38/ Friends \$32/ SPU \$28

DURATION: 1 hour 20 minutes

Coproduction: Theatre Am Turn (Frankfurt), Theatre de la Ville (Paris), KunstenFESTIVALdesArts (Brussels), Kaaitheatre (Brussels)  
Needcompany is supported by the Ministry of the Flemish Community and the National Lottery. Needcompany is a Cultural Ambassador of Flanders



"The Waste Land...has been called the greatest poem of the twentieth century...it was both a great undermining and a new beginning...a homage and a sacrilege"

Malcolm Bradbury

FIRST TIME IN AUSTRALIA  
EXCLUSIVE TO ADELAIDE

COMPANY: Fitzroy Productions (UK)

VENUE: TBA

DATES: March 3, 4, 5, 6, 7, at 8.30pm & 10.30pm  
March 7 at 12 midnight

COST: General Admission \$30/ Friends \$26/ SPU \$21

DURATION: 40 mins, no interval

Presented with assistance from the British Council. Produced by MC-93, Bogniny



The British Council  
1947-1997 in Australia

# THE WASTE LAND

by TS Eliot

**FITZROY PRODUCTIONS**

Performed by **Fiona Shaw**

Directed by **Deborah Warner**

In *The Waste Land*, Irish born **Fiona Shaw**, one of the most celebrated stage actors in the world today, once again joins forces with **Deborah Warner**, one of the world's most celebrated theatre directors, as they tackle the most influential poetic text of the twentieth century.

In a deconstructed theatrical ambience, brilliantly lit by **Jean Kalman** (see *Black on White* under Music Theatre), the sole actor walks on stage, a chair and a naked bulb her only allies, and delivers this immense poem in a way which makes it still ring with meaning some seventy-five years after it was written.

**Deborah Warner's** deserved reputation as a director of the great classics is underpinned by the purist's scrupulous regard for text. *The Waste Land* was an inevitable choice, and with superb mastery of vocal tone and language, **Fiona Shaw** comes up with one of the great bravura stage performances of the last fifty years. In the ruins of The Liberty Theatre on 42nd Street, it was the hottest ticket in New York.



Directed and Designed by **MARY MOORE**

Adapted from **Masako Togawa's** novel *Oi Naru Genei* by **Mary Moore** and **Miriell Lenore**

Beneath the basement of a boarding house is buried the body of a child. Whose child is it? How did it die? Why did it die? In post-war Tokyo, a women's apartment block is to be moved to make way for a freeway. The terrible secret must now be revealed ...only the *Masterkey* can unlock myriad mysteries cocooned in these cluttered accommodation cells!

This multimedia theatrical production is a creative partnership between Australian and Japanese artists and is based on the popular thriller by Japanese writer, **Masako Togawa**. The drama unravels, like a fascinating detective story, through a non-linear narrative. Gradually, inexorably, the *Masterkey* exposes the women's secret internal lives and the mysterious connections between them. This is theatre with its face turned to the future and its feet deeply rooted in the traditions of the past.

In collaboration with Adelaide poet, **Miriell Lenore**, and composer and sound designer, **Stuart Day**, director and designer **Mary Moore** has created a fluid architectural, poetic, aural and electronic space inhabited by isolated figures enacting a chilling story.

# MASTERKEY

listen  
can you hear a hundred rooms sigh  
a hundred doors with a hundred locks withage  
down the long dark corridors  
where no sun comes

How to walk into old age  
without the comforts  
of religion  
Haru Santoh  
does not plan to try

WORLD PREMIERE SEASON (Australia/Japan)

VENUE: Space Theatre

DATES: February 28 at 8pm, March 1 at 2pm and 8pm, March 2, 3 at 6pm

COST: General Admission \$30/ Friends \$26/ SPU \$21

DURATION: 1 hour 10 minutes, no interval

Presented in association with Schemes Consolidated. With assistance from: Arts SA; Performing Arts Board of the Australia Council; the Japan Foundation; the Drama Centre, Flinders University; Adelaide Festival; Festival of Perth; and Sanwa Vines Pty Ltd; Performing Arts Industry Research and Development Ltd.

This project has been assisted by the Confederation of Australian International Arts Festivals through the Major Festivals' Initiative of the Australia Council, the Australian Government's arts funding and advisory body.



# Natural Life

WORLD PREMIERE SEASON

COMPANY: State Theatre Company and  
Playbox Theatre (Australia)

VENUE: Queen's Theatre

DATES: Previews February 24, 25 at 8.30pm  
Season February 26 to March 14 at 8.30pm  
No performance March 1, 8

COST: General Admission \$35/ Friends \$30/ SPU \$25

DURATION: 1 hour 30 minutes (approx)



STATE THEATRE COMPANY and PLAYBOX THEATRE  
Directed by **Michael Kantor**. Adapted by **Humphrey Bower**  
Designed by **Tomek Komen** with music by **Tyrone Landau**

Over one hundred years ago, a melodrama based on Marcus Clarke's novel *For the Term of his Natural Life* was played in Adelaide. In 1998, Australia's oldest mainland theatre will again host a contemporary version of this archetypal love story.

Director **Michael Kantor** takes the novel and infuses it with 19th century melodrama, pantomime, kitsch Australiana, and the nervy excitement of music by **Tyrone Landau** to create a dreamed vision of the convict experience — part burlesque paradise, part Dantesque hell. **Hope** and **Violence** are replayed as hallucinogenic memory, Australian history on acid, as the wrongfully accused Rufus Dawes and the child Sylvia Vickers try to make their way through a system which embraces extreme brutality, evil, greed and even cannibalism, and leads them inevitably to their deaths. *Natural Life* raises old ghosts to take its audience on a kaleidoscopic journey into the prophesy and profanity of their past.





"Keene...a versatile writer who is proving to be one of the country's hottest..."

The Advertiser

# The Architect's Walk

*The Architect's Walk* is the latest play from award-winning playwright **Daniel Keene** following the hard hitting success of *Because You Are Mine* and *Terminus*. Based on the secret diaries of **Albert Speer**, Hitler's personal architect and Minister for Armaments, *The Architect's Walk* follows Speer's attempt to give substance to empty years and to arrive at a moral reckoning of the past.

Sentenced at the Nuremberg Trials to 20 years in Spandau Prison, Speer planted and landscaped an elaborate garden in the prison yard and commenced an imaginary walk around the world.

The most radical production yet to emerge from Keene and Adelaide's **Red Shed Theatre Company**, combining the bold musical score by Australian composer **Michael Smetanin** and a single soprano voice, this will be an original and thrilling event.



WORLD PREMIERE  
EXCLUSIVE TO ADELAIDE  
COMPANY: Red Shed Theatre Company (Australia)  
VENUE: Arts Theatre  
DATES: February 25 at 8pm (preview)  
February 26-28 at 8pm  
March 1, 3, 8, 10 at 6pm  
March 4-7, 11-13 at 8pm  
COST: General Admission \$26/ Friends \$22/ SPU \$16  
DURATION: 1 hour 30 minutes no interval  
Presented by Red Shed Theatre Company

# UTTAR PRIYADARSHI

Presented by **CHORUS REPERTORY THEATRE**  
Design and Direction by **Ratan Thiyam**

Tradition, music, dance and a contemporary imagination unite in this exciting outdoor spectacle from the north-eastern region of India. Director **Ratan Thiyam** has devoted his dramatic genius to the establishment of **Chorus Repertory Theatre** and the dynamic blend of the traditional with the modern.

It begins with the chanting of prayers by **Samvadaks** (narrators) and members of the chorus bearing symbols of the eightfold middle paths of the Buddha. War, destruction, torture and visions of Hell ensue, until eventually a great conqueror seeks liberation through godhead. Experiencing a 'Classic' from another culture is one of the many pleasures of any Adelaide Festival and in 1998 this feast of colour, music, dance and drama from the Indian subcontinent will fill the Amphitheatre.

ADELAIDE/PERTH EXCLUSIVE  
COMPANY: Chorus Repertory Theatre (India)  
VENUE: Amphitheatre  
DATES: March 4, 5, 6, 7 at 8.30pm  
COST: General Admission \$25/ Friends \$21/ SPU \$18  
DURATION: 1 hour 20 minutes

Presented by arrangement with the Festival of Perth



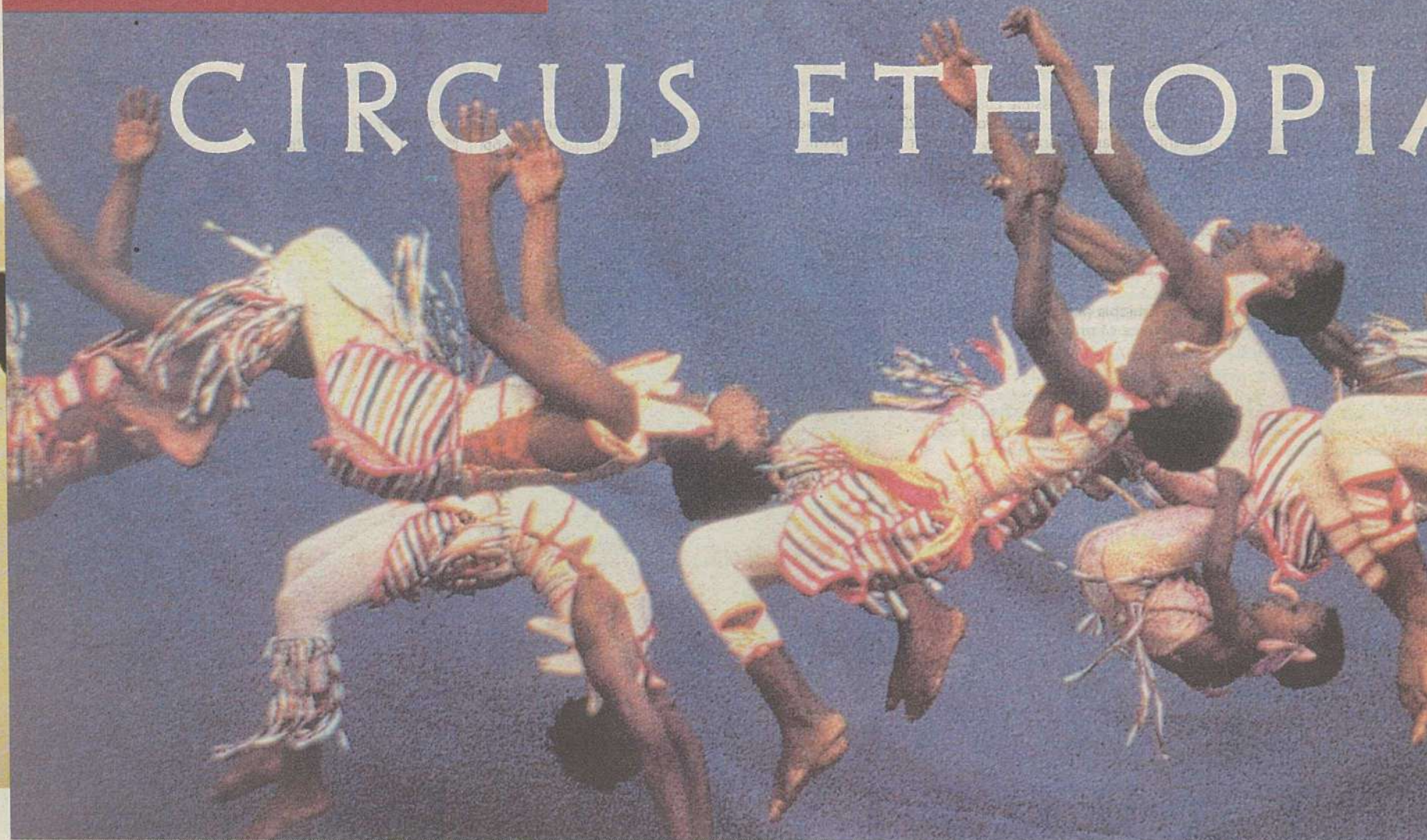
"The world is changing. We exist in a world where we often ask — What is the World? How should humankind and society be shaped? The existence of both good and evil spirit in the conscience of modern man seems to be dominated by evil aspects. Priyadarshi in this play sets an example both as a confused man and a man who gains the path of humankindness and peace by eliminating the evil desire which was growing inside himself"

Ratan Thiyam



FOR ALL THE FAMILY

# CIRCUS ETHIOPIA



## The Taming of the Shrew

By William Shakespeare  
Directed by Glenn Elston

Adelaide's beautiful Botanic Gardens will explode with the sounds of laughter at Glenn Elston's feisty production of the Bard's notorious love story. Audiences will revel in the romance of this Shakespeare 'under the stars'.

Pack an evening picnic and join the wedding festivities as an exciting cast of players bring to life this passionate celebration of love in a knockabout farce which examines the oldest of relationships.

VENUE: Adelaide Botanic Gardens  
Enter through North Terrace Gates and please bring a blanket or cushion to sit on

DATES: Previews: March 3, 4, 5  
Adults \$25/ Friends \$21/ SPU \$19  
Season March 6, 7, 8, 10-15  
Adults \$30/ Friends \$26/ SPU \$24

TIME: 8pm

DURATION: 2 hours 30 minutes

Presented by EHJ Productions



## FREE AND Symphony under the Stars

On the opening weekend, the Adelaide Symphony Orchestra joins forces with internationally acclaimed conductor **Robert Ziegler** in a fresh new program to be enjoyed under the stars on a balmy Saturday night in Adelaide. Focusing on symphonic works for the cinema, the ASO will play works by famous Italian film composers **Nino Rota** (Fellini's main composer) and **Ennio Morricone** (*The Mission, The Good, the Bad and the Ugly*) and many more.

COMPANY: Adelaide Symphony Orchestra  
VENUE: Elder Park  
DATES: February 28 at 8pm  
FREE  
DURATION: 2 hours (approx)

And in a huge first for Adelaide, **Mary Schneider**

"... a brilliant concept, brilliantly carried out. Enjoy, exult, and realise that it is a privilege to belong to the human race."

Peter Ustinov

The troupe that has thrilled packed houses in Europe with its defiance of gravity, acrobatic prowess, colourful costumes and irrepressible cultural pride. This young Ethiopian company — aged from 9 to 20 — has turned the universal art of circus into a miracle of optimism, delight and sheer energy. Adding fuel to this, bonfire of physicality is a powerhouse band rich in the sounds of Africa.

Founded in 1991 Circus Ethiopia quickly became a role model for Ethiopian youth and a symbol of national pride for the whole country.

Circus Ethiopia performs at Her Majesty's Theatre in a wide choice of times to suit you, the kids and the whole family.

COMPANY: Circus Ethiopia (Ethiopia)

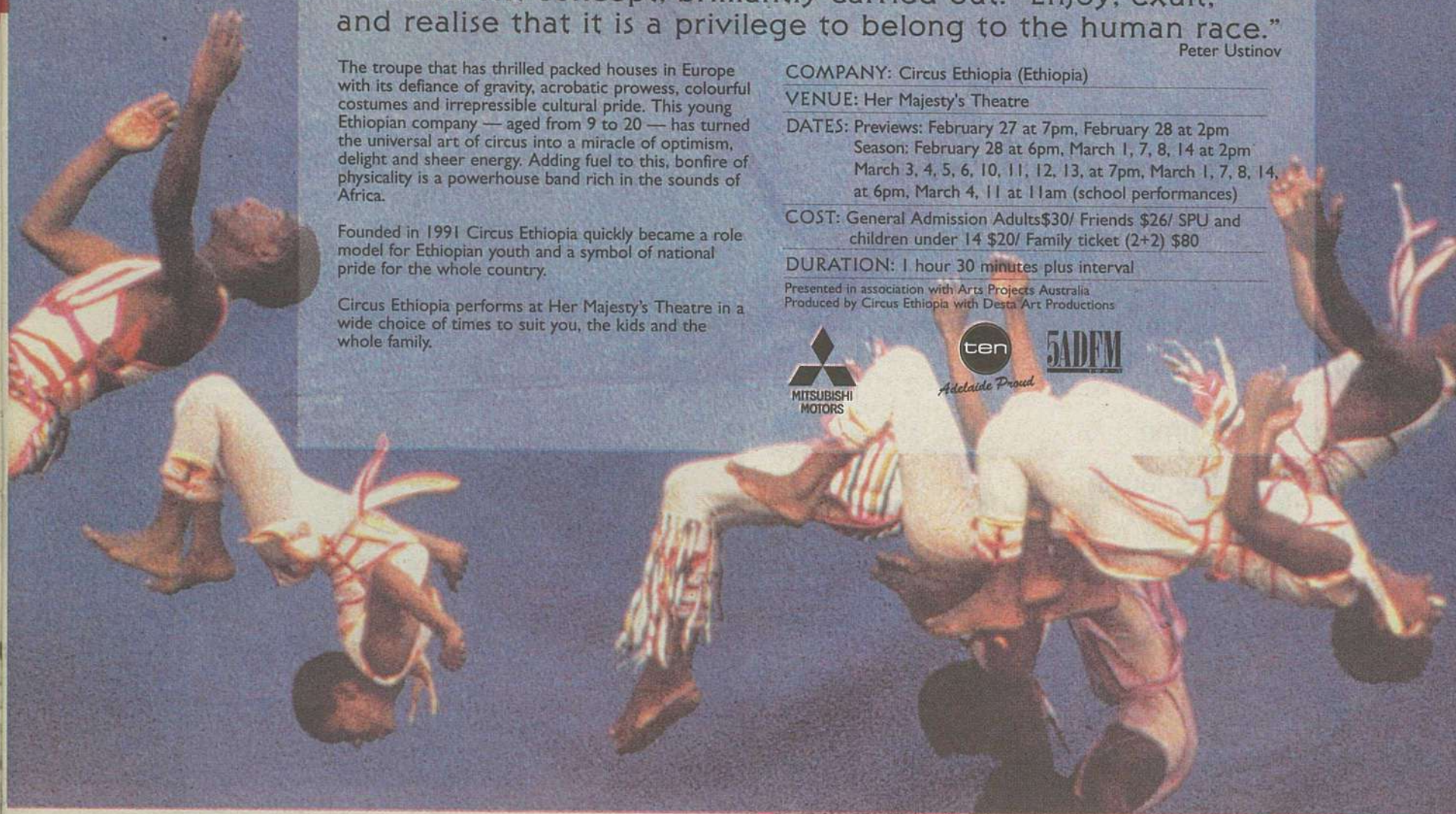
VENUE: Her Majesty's Theatre

DATES: Previews: February 27 at 7pm, February 28 at 2pm  
Season: February 28 at 6pm, March 1, 7, 8, 14 at 2pm  
March 3, 4, 5, 6, 10, 11, 12, 13, at 7pm, March 1, 7, 8, 14, at 6pm, March 4, 11 at 11am (school performances)

COST: General Admission Adults \$30/ Friends \$26/ SPU and children under 14 \$20/ Family ticket (2+2) \$80

DURATION: 1 hour 30 minutes plus interval

Presented in association with Arts Projects Australia  
Produced by Circus Ethiopia with Desta Art Productions



# STORIES OF FACES

Faces telling Stories

HORTA VAN HOYE

Using huge rolls of recycled paper normally destined for broadsheet newspaper printing, the Swiss artist and performer stands on a dark stage lit by a single lamp, and creates a magic world before your very eyes. Sculpting the paper to create massive faces, **Horta Van Hoyo** weaves stories in and out of the characters and invites us to take up the challenge of giving shape to what is in us and around us, here and now.

The performances of **Horta Van Hoyo** coincide with the International Conference of Hand-made Paper Makers, to be held for the first time in the Southern Hemisphere, in Adelaide in March.

EXCLUSIVE TO ADELAIDE

ARTIST: Horta Van Hoyo (Switzerland)

VENUE: Little Theatre

DATES: March 3-8 at 6pm March 4, 5, 6 at 11am (schools) March 7 at 2pm

COST: General Admission \$20/ Friends \$17/ SPU \$14

DURATION: 1 hour

With the assistance of Pro-Helvetia, the Arts Council of Switzerland



"...picture by picture Horta Van Hoyo opens a world to her audience, full of fantasy and serenity..."

"A game in which the figures are in flux, constantly recomposing themselves...a balancing act from beginning to end."

Ana Lang



# OX tail soup

Told by ENRIQUE VARGAS

**Enrique Vargas** is a gifted creator of theatre. Born in Colombia, South America, he has made detailed research into the oral traditions of storytelling high in the Andes Mountains. Now he brings these captivating fables to Australia. Their simplicity of style betrays a richness of imagery, drama and ancient wisdom, as Enrique completely engages the audience with his wit, his liveliness and his utterly winning performance.

**Enrique Vargas** will also conduct workshops in his Dramaturgy of Sensual Imagery as a first step towards a huge interactive show for the Adelaide Festival in 2000. See page 43.

EXCLUSIVE TO ADELAIDE

ARTIST: Enrique Vargas (Colombia)

VENUE: Little Theatre

DATES: March 11-14 at 6pm  
March 12, 13 at 10am (schools)

COST: General Admission \$25/ Friends \$21/ SPU \$18

DURATION: 1 hour (approx)



# Health is enjoying life

Health is taking time  
to relax, exercise, laugh...  
health is taking time  
to see friends, eat nutritious food  
health is taking time to...

**Enjoy being healthy.**



TELSTRA  
ADELAIDE  
FESTIVAL

FEBRUARY 27 to MARCH 15 1998

## DANCE

Over the past two decades, Adelaide Festival audiences have experienced the very best of contemporary dance and in 1998 will continue to be amazed and delighted. The highlights of the Dance Program are provided by a 'national treasure' who was always a dancer and has now almost single-handedly moulded the idea of contemporary dance in Taiwan, a Belgian educator and child psychologist who has become one of Europe's most exciting choreographer/directors, and a Japanese sculptor acknowledged as the most exceptional dancer of his generation worldwide.

While this extraordinary program demonstrates the unpredictable and diverse nature of how contemporary dance is being created in the late twentieth century, it also upholds the body as the most important site for the art of our times.

KEY CORPORATE SPONSOR  
DANCE PROGRAM  
LIVING HEALTH

"The dance unfolds as peacefully as the flow of the Ganga. Bodies and passage of time weave a poignant poetry. Songs of the Wanderers is a beautiful prayer...The breathtaking finale makes the audience gasp with excitement."

China Express, Taipei



# SONGS OF THE WANDERERS



**CLOUD GATE DANCE THEATRE**  
Choreography by Lin Hwai-min

This dance draws its inspiration from the wealth of religious practices found throughout Asia, but especially in India — the birthplace of both Hinduism and Buddhism. In 1991 Taiwan's 'national treasure' choreographer Lin Hwai-min travelled to Bodhgaya in northern India, where Buddha is said to have sat beneath a banyan tree and gained enlightenment. Lin returned to Taiwan and re-read Hesse's *Siddhartha* while forming the idea for this work — a Taiwanese production based on a German author's impression of an Indian religion, accompanied by Islamic-inspired a capella songs from Georgia.

For Lin this represents the circular and universal in all things. The unifying symbol is rice — some 3,500 kilograms — which showers the dancers and the young monk who remains in a completely still meditation throughout the work. The stage is awash with movement and fire as the rice falls, spreads, is thrown and finally raked in a unique theatrical episode of Zen-like meditation.

EXCLUSIVE TO ADELAIDE

COMPANY: Cloud Gate Dance Theatre (Taiwan)

VENUE: Festival Theatre

DATES: March 6, 7, 8 at 8pm, March 7 at 2 pm

COST: A Reserve \$50/ Friends \$43/ SPU \$35  
B Reserve \$43/ Friends \$36/ SPU \$32  
C Reserve \$35/ Friends \$30/ SPU \$25

DURATION: 1 hour 15 minutes, no interval

With the assistance of the National Culture and Arts Foundation of Taiwan



The Advertiser

**LES BALLETS C. de la B. and HET MUSIEK LOD**  
 Choreographer: Alain Platel  
 Musical Director: Dick Van der Harst

Somewhere in an urban wasteland at the end of the twentieth century a motley group of society's outcasts accidentally assemble.

**The Dance**

"The swaggering ballet dancer, the acrobat on one roller skate, the transvestite who imagines himself a dog, the North African breakdancer with wings, or the hysterical little blonde, none of them are wimps. Their behaviour has nothing whatever to do with political correctness, all the aggression and frustration of the outcast has to come out!"

Paul Verduyck



"a passionate, streetwise piece of dance-theatre"

The Observer

# LA TRISTEZA THE SHARED SORROW COMPLICE



**The Music**

"And, with a twist of bizarre brilliance, they have set it in response to Purcell — songs of agonised love and delicious melancholy...rendered by a soprano accompanied by ten accordionists [from the Conservatoire in Antwerp]... It is the most uncanny, heart-squeezing sound."

Mary Brennan

FIRST TIME IN AUSTRALIA  
 ADELAIDE/PERTH EXCLUSIVE

COMPANY: Les Ballets C. de la B. and  
 Het Musiek Lod (Belgium)

VENUE: Playhouse

DATES: February 26 (preview), 27, 28, March 1, 2 at 7.30pm

COST: A Reserve \$50/ Friends \$43/ SPU \$35  
 B Reserve \$40/ Friends \$34/ SPU \$30

DURATION: 1 hour 30 minutes, no interval

Co-producers deSingel, Antwerp, Vooruit Arts Centre, Ghent, ThCêtre de la Ville, Paris, K.I.T. - Kanonhallen, Copenhagen. Supported by the Flemish Community, the Province of East-Flanders, the City of Ghent



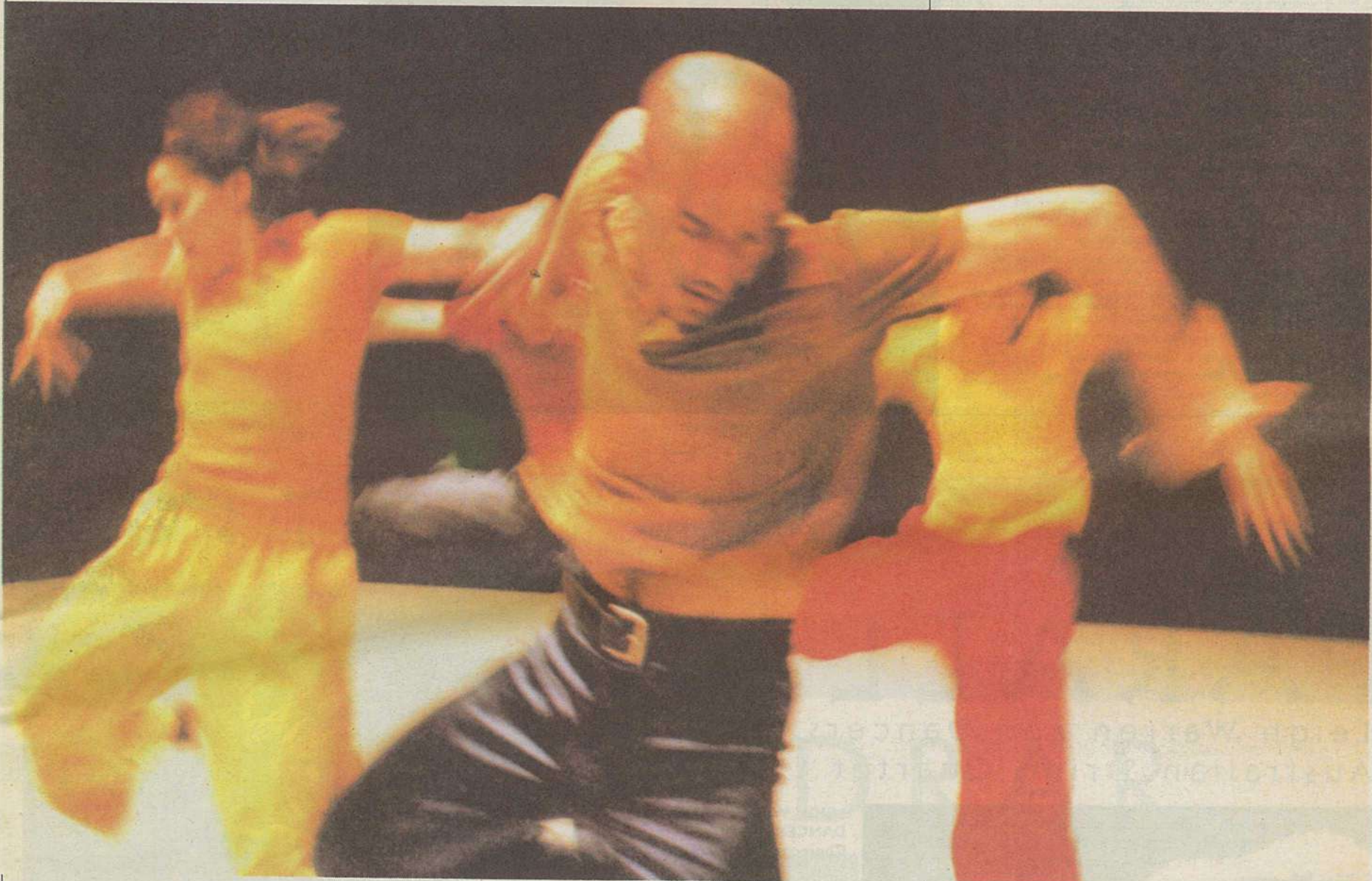
# I WAS REAL- DOCUMENTS

"I Was Real is a passionate testimony of the reality of the individual's experience"

Clare Bayley

"...spikily beautiful... a conclusive commentary on what remains to be said in the last days of our century."

Eva-Elisabeth Fischer



FIRST TIME IN AUSTRALIA  
EXCLUSIVE TO ADELAIDE

COMPANY: Saburo Teshigawara & KARAS (Japan)

VENUE: Playhouse

DATES: March 11, 12, 13, 14 at 7.30pm

COST: A Reserve \$45/ Friends \$38/ SPU \$32  
B Reserve \$38/ Friends \$32/ SPU \$28

DURATION: 1 hour 30 minutes

Supported by the Japan Foundation and the Tokyo Metropolitan Foundation



## KARAS

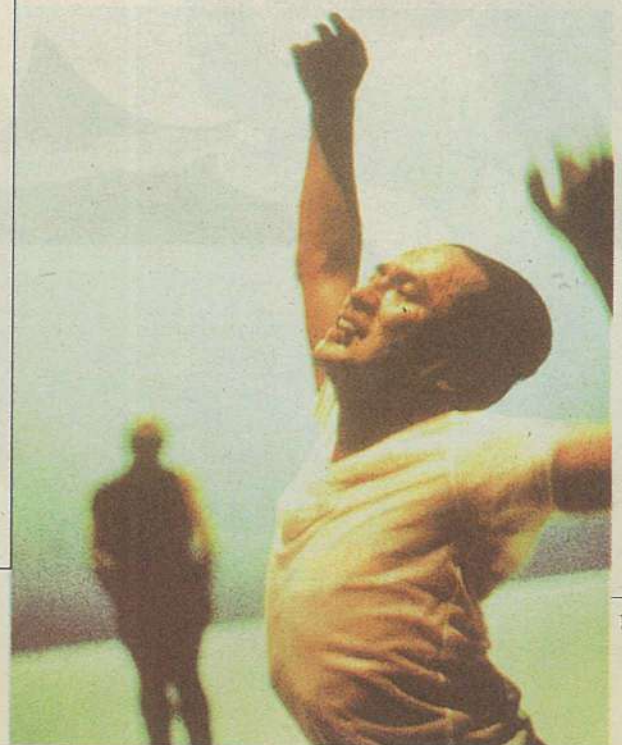
Choreography, Scenography, Lighting and Costume  
Design by Saburo Teshigawara

**Saburo Teshigawara** is recognised worldwide as the finest contemporary dancer of his generation. Known as the 'super aesthete' he has been on festival wish lists for many years and at last he arrives, exclusive to Adelaide, in the full flight of success with his extraordinary company KARAS.

In *I Was Real* Teshigawara uses sound, light and time to sculpt a space for his existential exploration. His design in all aspects is deceptively simple, eerie and ultra-pure. In this rarefied environment the nature of existence is questioned again and again as dancers throw away convention and achieve the physically impossible. Each dancer works from a position of high energy and unique technical skill, but **Teshigawara himself must be seen to be believed**. When a harrowing animal cry assaults the ears, it takes a long time to understand that this master has drawn the scream from deep within his own existence. As each dancer follows suit we begin to grasp the power of the company's intent. The dance itself is incredible, but the performance is much more than just dance. When two girls sit quietly at the end, in a rural springtime idyll, you can imagine the peaceful paradise that awaits those who confront and survive a turmoil of existence.

"The Japanese choreographer, costume designer, dancer and sculptor truly is a magician"

Hamburg Morning Post



# POSSESSED

Meryl Tankard Australian Dance Theatre and the Balanescu Quartet

**MERYL TANKARD AUSTRALIAN DANCE THEATRE**  
Choreography by Meryl Tankard  
Composed by Alexander Balanescu  
Accompanied live by the Balanescu Quartet

"With breathless and virtuosic vitality, with the originality and suggestiveness of its movement vocabulary and its pledge to beauty and harmony, Meryl Tankard Australian Dance Theatre has stamped its position at the international top"

Heike Marx, Die Rheinpfalz

COMPANY: Meryl Tankard ADT (Australia)

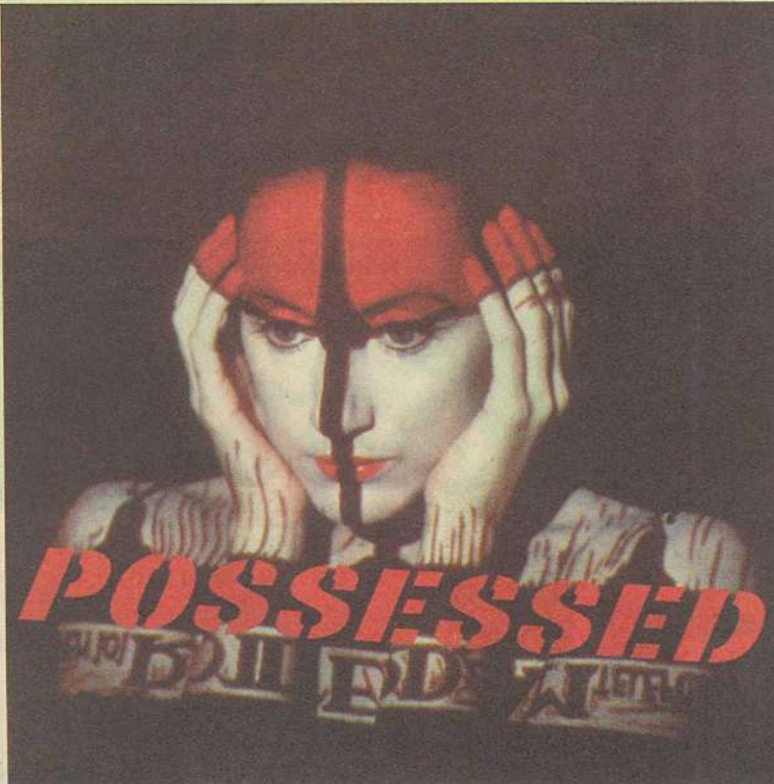
VENUE: Ridley Centre, Royal Showground, Wayville

DATES: March 11, 12, 13, 14, 15 at 7.30pm

COST: General Admission \$35/ Friends \$30/ SPU \$25

DURATION: 1 hour 30 minutes (approx)

With the assistance of the British Council. This project has been assisted by the Confederation of Australian International Arts Festivals through the Major Festivals Initiative of the Australia Council, the Australian Government's arts funding and advisory body. Meryl Tankard Australian Dance Theatre gratefully acknowledges the assistance of the Major Organisations Board of the Australia Council, the Federal Government's Arts Funding and Advisory Body.



When Meryl Tankard choreographed the Balanescu Quartet playing at the Barossa Music Festival, and the quartet suddenly became a last minute invitation to the start of a potent collaboration. Now the Adelaide Festival has fanned the spark and begun in South Australia, and commissioned from Alex Balanescu a new composition which will complete the full evening of Meryl Tankard's *Possessed*.

"...a Dionysian celebration of movement...ecstatic flight...*Possessed* takes another step towards the liberation of the body from its earthly base...an air dance of parabolas, loops and spirals which finally has the entire cast in an ecstatic flight...the audience senses the 'possessed' feeling of surrender of the moment...the daring of the dancers, the driving rhythm of the Balanescu Quartet...the exploration of an entirely new language for dance...resonating with the images of flight and liberation, reminiscent of divers in slow motion or the daring acrobats of a circus."

Shirley McKee

# PARALLAX

Leigh Warren and Dancers, and the Australian String Quartet



**LEIGH WARREN AND DANCERS**  
Choreography by Leigh Warren

The power of the human body. The beauty of stringed instruments. Together they create a potent mix of expression and emotion, as Leigh Warren and Dancers explore a dance-music collaboration with the Australian String Quartet.

Set to Bach's masterpieces for solo violin, splendidly played by Peter Tanfield, *Helix* proves the perfect foil for Leigh Warren's dancers, whose unrelenting athleticism and technical virtuosity are given full reign.

For *Adieu* the Australian String Quartet performs to a hauntingly beautiful score by Arvo Pärt in a work which laments the loss of a friendship.

COMPANY: Leigh Warren and Dancers (Australia)

VENUE: Norwood Concert Hall

DATES: February 27, 28, March 1 at 5pm, March 4, 5, 6, at 7pm

COST: General Admission \$26/ Friends \$22/ SPU \$16

DURATION: 1 hour 20 minutes, including interval

This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

# MOTIO



**CHRISSE PARROTT**  
MAGNETIC MOTION CAPTURE

Chrissie Parrott, one of Australia's most visionary and widely recognised choreographers, will present a series of lectures in which she demonstrates her findings on the implications of Magnetic Motion Capture Technology in the realms of performing arts.

Chrissie has collected raw data of her own choreographic phrasing using a magnetic body suit. This data has been caught on video and simultaneously rendered by technicians at the headquarters of MEDIALAB, Paris, by advanced users of this technology. Each one-hour audio-visual presentation is a rare insight into the world of cutting edge research that ultimately creates a grand spectacle of fully rendered real time dance performance. Still drawing boards of major exponents of media and entertainment in major cities of the world, Chrissie Parrott is at the leading edge of the 21st century frontier.

ARTIST: Chrissie Parrott

VENUE: Ngapartji Multimedia Centre  
211 Rundle Street, Adelaide

DATES: March 3 at 6pm, March 5, 6 at 4pm

COST: \$6

DURATION: 1 hour 10 minutes

Motion capture data through the support of MEDIALAB, Paris





# Who's AFRAID of ANYTHING

"Making these pictures was for me like the ancient game of Renga (in which players collaborate to compose a poem by contributing successive phrases). Both processes exercise our perception and our empathy with the partner."

Junko Wada

Performed by **JUNKO WADA**  
Music by **HANS PETER KUHN**

Whether she is seen dancing at night by fire light on the earthen threshing floor of a Japanese village or under the floodlights of a western theatre, her dance is a significant and unforgettable experience.

Hans Peter Kuhn's formal white set, the costumes in three basic colours and lyrical, almost emotional, music based on natural sounds, create a tension that offers an ideal space for the expression of Junko Wada's dance.

This second collaboration between Japanese dancer **Junko Wada** and German sound artist **Hans Peter Kuhn** is based on a traditional structure also found in classical Noh theatre. Against a white square set on a white square floor, the dancer appears first in a red dress, then in yellow and finally in blue, as she combines formal traditional elements with her own contemporary dance style accompanied by the dramatic score, performed by the composer.

EXCLUSIVE TO ADELAIDE

ARTISTS: Junko Wada: dance and costumes (Japan)  
Hans Peter Kuhn: music, sets & lighting (Germany)

VENUE: Space Theatre

DATES: March 5, 7 at 6pm, March 6 at 8pm  
March 8 at 4.30pm

COST: General Admission \$25/ Friends \$21/ SPU \$18

DURATION: 1 hour



Two incredible dance solos for the Space as a dancer from Japan and another from Finland perform with their respective live solo musician/composers. Fantastic early evening shows or a brilliant double bill.

FIRST TIME IN AUSTRALIA  
EXCLUSIVE TO ADELAIDE

Experience each individually as early evening shows or as a double bill at a special price of \$40/ Friends \$32/ SPU \$ 26

# SALAMANDRAR

"Her dancing is like swift strokes of a brush, a gentle attack on the paper preceded by an expectant stillness... slowly unfolding and then with the swiftness of a reptile changing direction in the same way he [Niklas Brommare] creates sounds and rhythms. The Salamander is not only a lizard, but also a spirit of fire which 'strolls with the light'."

Svenska Dagbladet



Choreography and Solo Dance by **VIRPI PAHKINEN**  
Percussion and Music by **NIKLAS BROMMARE**

"When Virpi Pahkinen dances, time stops and dimensions cease. Then thoughts become body, and atom by atom, the body rises slowly towards the ceiling."

Dagens Nyheter

Finnish dancer **Virpi Pahkinen** is a brilliant and poetic young choreographer. She was trained in Sweden and participated in several of cinema legend Ingmar Bergman's theatre productions. Here she collaborates with percussionist **Niklas Brommare** and lighting designer **Pelle Lindqvist** to create a truly unique dance experience.

EXCLUSIVE TO ADELAIDE

ARTIST: Virpi Pahkinen (Finland)

VENUE: Space Theatre

DATES: March 5, 7 at 8pm, March 6 at 5pm  
March 8 at 2pm

COST: General Admission \$25/ Friends \$21/  
SPU \$18

DURATION: 1 hour



# THIS MOST WICKED BODY

"He has crimson lips. His teeth and the rims of his eyes glisten yellow in his whitened face. He has an almost wicked smile. He is dressed in a black satin evening gown sewn with rows of tiny pearls. The music is...melodic and entrancing, as he makes his way slowly towards the table."

John McCallum, *The Australian*

Written, directed and performed by **NIGEL KELLAWAY** with **GERARD WILLEMS**

"Incarcerated in his body, Nigel pushes that body to its limits. He finds himself alive in, even trapped in, a male body that dresses and gestures as the female of ballet and opera and past generations of coquettish middle class western women. This male psyche envies this female body, wants it for itself, especially at forty years of age where the skin, he notes, declares its ageing, where lust is the issue, not sex."

Keith Gallasch, *Real Time*

A recital as well as a theatrical performance, Gerard Willems plays from the Beethoven Piano Sonatas, including Opus 111 complete, and Schubert's F minor Fantasie duet.

COMPANY: The opera Project Inc (Australia)

VENUE: Odeon Theatre

DATES: March 10-13 at 8pm

COST: General Admission \$25/ Friends \$21/ SPU

DURATION: 1 hour 30 minutes

**Warning: full frontal nudity, language and subject matter which some may find offensive.**



# BOX THE PONY

Performed by **LEAH PURCELL**  
Written by **Scott Rankin** Directed by **Sean Mee**

With the raw energy of a runaway horse *Box the Pony* bolts through the harsh culture of country Queensland, blazing a trail through theatrical convention, rounding up more sacred cows than a cattle dog, leaving you saddle sore with laughter.

**Leah Purcell** is a powerful actor and a wonderful singer. With national tours such as *Bran Nue Dae* behind her, film and television credits including *Police Rescue* and *Fallen Angels*, **Leah** musters her unique range of talents and energy to unleash a sharp and blistering performance.

*Box the Pony* is a bitter-sweet tussle between past and present, mission myal and metropolitan materialism, blackfulla and whitefulla, brought together seamlessly with consummate story telling. As Leah articulates all that is compelling, beautiful and gut wrenching from life "up 'ome der" under the big blue Queensland sky, we come to realise she is also unfolding for us, the compelling issues of our time.

ARTIST: Leah Purcell (Australia)

VENUE: Odeon Theatre

DATES: March 4, 5, 6, 7 at 8pm, March 6 at 1pm,  
March 7 at 3pm

COST: General Admission \$25/ Friends \$21/ SPU \$21

DURATION: 1 hour 10 minutes

Co-presented by Performing Lines.  
Leah Purcell appears courtesy of Bungabura Productions and is the recipient of an Australia Council Aboriginal and Torres Strait Islander Arts Board Fellowship Grant. *Box the Pony* was originally commissioned and presented for the Olympic Arts Festivals and Events — The Festival of the Dreaming.



# BURN SONATA

"Burn Sonata is almost unbearably good."

Jill Sykes, *Sydney Morning Herald*

Directed by **NIKKI HEYWOOD**

**Nikki Heywood's** provocative approach spans visual theatre and dance, with original music by **Garry Bradbury**, creating a striking, poignant and searingly theatrical family drama. *Burn Sonata* unlocks the terror of hostility and empathy which seeps, surges and then bursts from the core of this inescapably entwined family.

*Burn Sonata* is a compelling combination of naturalistic and stylised movement in which the performers, expert in theatrical movement and acting, explore physical and psychological abuse transforming brutality to a level of metaphor and poetry.

VENUE: Odeon Theatre

DATES: February 27, 28, March 1,  
February 28 at 3pm

COST: General Admission \$25/ Friends \$21/ SPU \$18

DURATION: 1 hour 20 minutes

*Burn Sonata* is presented in association with P... and was created with assistance from the Aust...



# LYRE BIRD

## TALES OF HELPMANN

Written and performed by **TYLER COPPIN**

**Tyler Coppin** transforms himself into one of Australia's first international art heroes — the pocket sized genius of outrage and bravado, **Sir Robert Helpmann** — as he chronicles Sir Robert's life from the seclusion of the dressing room to the suburbs of Sydney. Fantasy and reality weave together to create a night as flamboyant and colourful as Sir Robert's own life. *Lyrebird: Tales of Helpmann* is as screamingly funny as it is genuinely moving. **Tyler Coppin** has assembled a fabulous collaborative team including designers **Kym Barrett** (Baz Luhrmann's *Romeo & Juliet*) and **Genevieve Blanchett** (*Tap Dogs*), with music by **Alan John**.

"He stumbled upon the oddest fancy that ever entered a mad man's brain: to turn knight errant and roam through the whole world in quest of adventures"

Cervantes, *Don Quixote de la Mancha*

"In dance anything is possible. Except nudity. You see, there are parts of the anatomy which keep moving after the music has stopped"

Sir Robert Helpmann  
Artistic Director, Adelaide Festival 1968 and 1970

WORLD PREMIERE NEW VERSION

ARTIST: Tyler Coppin (Australia)

VENUE: Price Theatre

DATES: March 5, 6, 7 at 9pm, March 7, 8 at 3pm

COST: General Admission \$25/ Friends \$21/ SPU \$18

DURATION: 1 hour 25 minutes

A Christine Dunstan Production



# Haunted, Daunted and Flaunted

"a remarkable performance that should inspire all who love theatre... as theatre it was excellent, as dance it was excellent...as a performance per se it was outstanding"

Mark J Carrington

**WENDY HOUSTOUN**

Performer **Wendy Houston** (ex **DV8 Physical Theatre Company**) presents a trilogy with music by **John Avery**. *Haunted* is a confessional — a purging of old hurts, petty grudges, ancient lovers and criminal acts. *Daunted* is a spotlit joke, a standup dancer, a prophet of doom looking for a happy medium. *Flaunted* is a finale for a woman at the end of her trilogy; a mantric musical finale.

With little more than a chair, a microphone and clever lighting, Wendy Houston creates bold, beautiful vignettes which feel very funny but at the same time dangerous.

"Houston skilfully reunites gestures and ideas as she shapes her every bend, sway and drop into a brilliantly-articulated outcry"

The Irish Times

ARTIST: Wendy Houston (UK)

VENUE: Price Theatre

DATES: March 10–14 at 9pm, March 14 at 3pm

COST: General Admission \$25/ Friends \$21/ SPU \$18

DURATION: 1 hour 15 minutes

Assisted by the British Council



Written and performed by **DEBORAH LEISER**  
Directed and co-created by **Tanya Gerstle**

An economical, terrific, gutsy solo performance about a girl growing up Jewish in Australia.

If you don't know about Judaism, this might be a primer. **Deborah Leiser** skirts danger by hanging, leaning, performing all over a corrugated iron structure on the set — no, the danger isn't physical. The danger is that on the inside are projected texts of the Torah, the book which, according to Jewish lore, no woman is allowed to touch.

The music is written by **Elena Kats-Chernin**, a shining star in the Southern composer heaven since her relocation to Australia, and sung by Cantor **Janece Cohen**, Australia's only female Jewish Cantor.

ARTIST: Deborah Leiser (Australia)

VENUE: Price Theatre

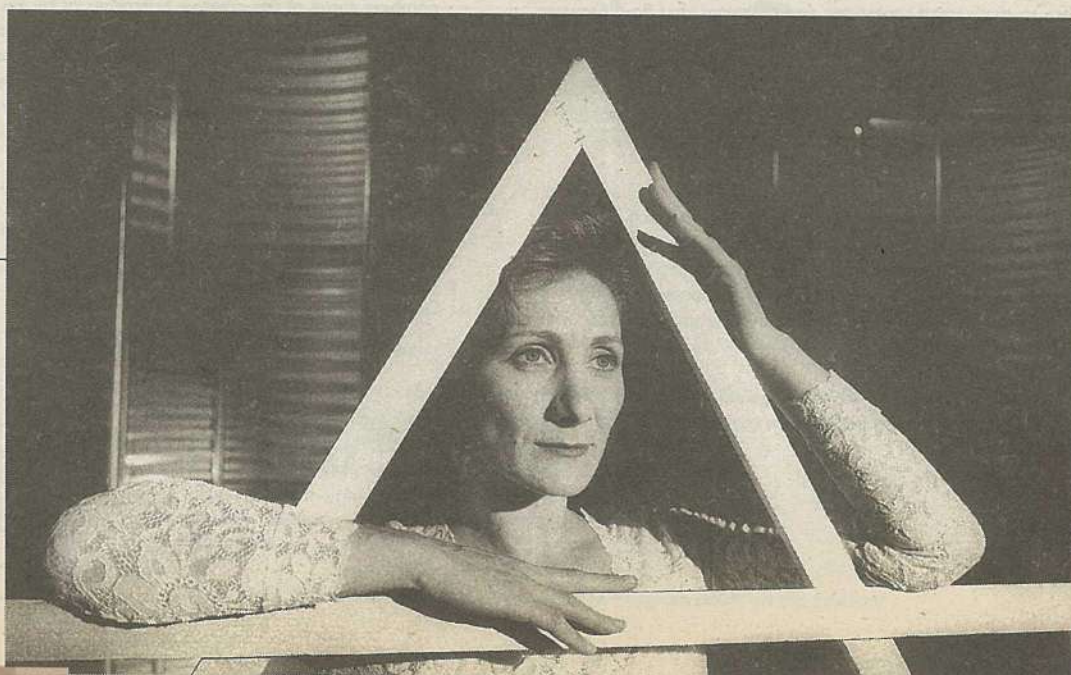
DATES: February 28, March 1 at 3pm, February 28, March 2, 3 at 9pm

COST: General Admission \$25/ Friends \$21/ SPU \$18

DURATION: 1 hour, no interval

Co-presented by Performing Lines.

# HUNGRY



# TRACKING TIME

"...I found...[Preludes to an Exile] resonant and thought provoking and [Doppio Teatro's] mix of community theatre and contemporary performance practices exciting, bold and intriguing."  
RealTime, April-May 1999

"[Parallelo] is a cutting-edge initiative of cultural development, intellectual conceptualising and technological advance."  
Artwork Magazine, July 1999

"A company that has probably the clearest and broadest understanding of what makes culture tick and how to present it artistically."  
DB Magazine, July 1999

Co-winner with Bangarra Dance Theatre of the 1993 Sydney Myer Performing Arts Award for its "distinctive contribution to the Australian performing arts".

## PARALLELO

Five characters of different class and culture stumble randomly upon each other in a 'high-tech' transit station. Each in crisis, each searching desperately for a ticket 'home'.

This point of departure becomes the basis of our physical, psychological and political exploration. They confront and navigate through difference, the futility of their struggle becoming more apparent.

There is no single 'home' or shelter in the new world order, only the compelling need to establish new social and individual meaning.

### WORLD PREMIERE

COMPANY: Doppio Teatro Inc (Australia)

VENUE: Adelaide Railway Station

DATES: March 1, 7, 8, 14 at 6pm, March 3, 4, 5, 10, 11, 12 at 7pm, March 6, 13 at 1pm and 10pm

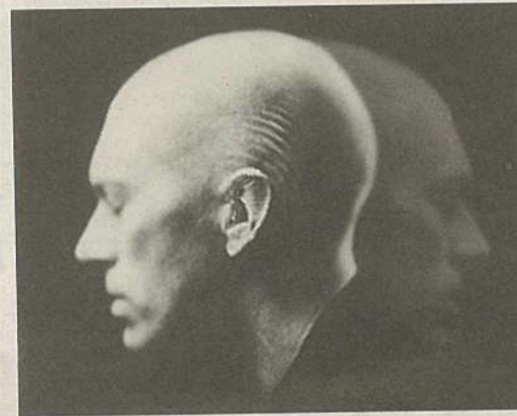
COST: General Admission \$22/ Friends & SPU \$20

DURATION: 50 minutes

Presented by Doppio Teatro Inc. This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. TransAdelaide...supporting the Arts



Immagini d'addio



## VOICE, JAM & VIDEOTAPE

Curated by **BARRIE KOSKY**  
Produced by Contemporary Music Events  
in association with Open Channel

Voice, Jam & Videotape is an event of untamed artists, filmmakers, inventive composers and musicians working together to create a remarkable series of short videos, performances and film scores. Short videotapes created especially for Voice, Jam & Videotape will be screened with performance of the film scores in the cinema. Artists whose film work or music will form part of Voice, Jam & Videotape include Susan Cohn, David Bridie, Rolf de Heer, Deborah Conway, Gavin Brown, Elena Kats-Chernin, Judy Horowitz, Lawrence Johnston, Mathew Hindson, Ennio Morricone, Choir and Burt Bacharach.

The curator of the project, Barrie Kosky, will host a forum with panel discussion and audience questions of filmmakers and composers. Voice, Jam and Video will also include A Fistful of Film — a retrospective of the films featuring scores by Morricone.

VENUE: The Mercury Cinema, Adelaide  
Lion Arts Centre, 13 Morphett Street, Adelaide

COST: General Admission \$18 / Friends SPU \$10  
Voice, Jam & Videotape and forum \$18 / Friends SPU \$10  
VJV, forum and film (single session) \$22 / Friends SPU \$10  
VJV, forum and all films \$45 / Friends SPU \$35  
Film only (single session) \$7.50 / Friends SPU \$5

DURATION: 1 hour 10 minutes (approx)

DATE	TIME	Event
March 6	6pm	Voice, Jam & Videotape
March 7	11am	A Fistful of Film, <i>White Dog</i>
March 7	2pm	Voice, Jam & Videotape
March 7	6pm	A Fistful of Film, <i>Days of Heaven</i>
March 7	8pm	Voice, Jam & Videotape
March 7	9.30pm	A Fistful of Film, <i>Before The Revolution</i>
March 8	4pm	Forum/Panel discussion (45 mins)
March 8	5pm	A Fistful of Film, <i>The Thing</i>
March 8	6.30pm	Voice, Jam & Videotape
March 8	8.30pm	A Fistful of Film, <i>The Good the Bad</i>



## REALTIME

Writing a festival: an act of creative engagement, responding on the run, senses sharpened, becoming a festival body immersed in cultures, performances, vertiginous acts, reveries, displays of naked intellect.

RealTime writers are artists responding to the work of other artists, not here to tell you what's good and bad, but to give voice to the myriad sensations and meanings that flow between artists and audiences, recalling in provocative bursts of print the moments of exchange, savouring the pleasures that linger, opinions that waver, trying to answer the questions that artists and audiences ask, finding new ways to write about the phenomenological loop that is the experience of viewing a work of art.

RealTime is a live-in festival writing team. You'll catch them racing between forums and performances; writing in restaurants, spilling ideas into words, onto laptop screens; chatting with artists, checking audience responses; braving opinions in the hubub of forums, or in foyers slipping you copies of RealTime.

Look for RealTime at all festival venues or on-line at:  
<http://www.rtimearts.com/~opencity/>

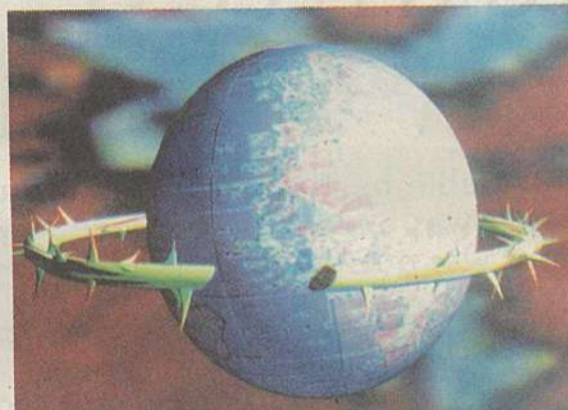


Image by Leon Cmielewski, 1992

## FOLDBACK

A day long forum on media, techo-sound and screen culture, which fuses digi-artifacts and online manifestations culminating in real-time performances by flesh and data bodies.

1998 marks the tenth anniversary of the Australian Network for Art and Technology's (ANAT's) existence as an autonomous organisation. Coincidentally it is also ten years since the famous Summer of Love in south-east England, where techno-ecstasies transformed the urban psyche of hyper-decay and escalating pan-capitalism into trance and cyberdelic experiences. Like pirate trade routes these events flowed across real and data oceans, creating resonances and linkages across cultures and subcultures. In celebration of these cultural milestones, the 1998 Telstra Adelaide Festival, in collaboration with ANAT and Ngapartji presents a transmedia event, FOLDBACK, which will combine some of the creative outcomes of recent ANAT projects within a context of flesh-fest cum talk-fest cum free-style rave. FOLDBACK loops in upon and recombines ideas, memories and histories of many 'ANAT artists', their diverse practices and concerns mind-melding and flesh-forming under a second summer of love and media dreams.

VENUE: Ngapartji Multimedia Centre  
211 Rundle Street, Adelaide

DATES: March 8 at 12 noon

COST: \$15 / \$10

DURATION: 8 hours

In collaboration with ANAT. Assisted by Ngapartji



# RAISED BY WOLVES

believe it if you will....  
Regurgitator,  
Shinjuku Thief, Handspan

Directed by **DAVID BELL**  
Design by **BILL HAYCOCK**  
Music by **REGURGITATOR** and **SHINJUKU THIEF**

Have you ever been to an Adelaide Festival? You might be 14, you might be 25, you might be 55 for all we know, but this is your first chance to get into a show designed for people with savvy who don't always get the Arts. But it's OK, if you're arty, you're welcome, whatever age.

It's about civilisation and culture. What's the best kind of life for human beings? Using Fellini's *Satyricon* as the book of inspiration, an audience of a thousand gorges on amazing visual imagery, startling and disturbing narrative, characters and music about living in a culture of gross consumption — food sex media sound images drugs alcohol people and relationships. A new generation teeters on the edge of the millennium and tries to breathe life into the dying. Absolutely the wildest live music video you're ever likely to see!

COMPANY: Regurgitator, Shinjuku Thief and Handspan Visual Theatre (Australia)  
VENUE: TBA  
DATES: March 3-7 at 9pm  
COST: General Admission \$25/ Friends \$21/ SPU \$18  
DURATION: 1 hour, no interval

This project has been assisted by the Confederation of Australian International Arts Festivals through the Major Festivals' Initiative of the Australia Council, the Australian Government's arts funding and advisory body.



# BLOOD VESSEL

"Stalker's work is theatre of Apocalypse"

Jova Cirilov, Belgrade 27th BITEF Festival

## STALKER

*Stalker* is Australia's most successful large scale physical theatre company. Their innovation in the techniques of outdoor spectacle ensures their constant demand on the international festival circuit. This Festival we present the world premiere of their new work, and what's more it's **FREE** to the public, for six spectacular performances on Elder Park.

Set on a towering ship, *Blood Vessel* is based in a time when science, religion and materialism haggle to set their stamp on the Western World. This multi-disciplinary work of installation, film and Stalker's renowned acrobatics, takes its cue from the writings and paintings of the eighteenth century English mystic **William Blake**. In a dramatic and breathtaking moment, the Western World threatens to fall into the Southern Ocean as this intrepid company challenges the frayed edges of Western perception.

## WORLD PREMIERE SEASON

COMPANY: Stalker (Australia)

VENUE: Elder Park

DATES: March 8, 9, 11-13, at 9.30pm, March 14 at 10pm

FREE

DURATION: 1 hour

This project has been assisted by the Confederation of Australian International Arts Festivals through the Major Festivals' Initiative of the Australia Council, the Australian Government's arts funding and advisory body.

SPECTACULAR, BEAUTIFUL AND BREATHTAKING, THIS IS SHEER EXCITEMENT ON THE GRAND SCALE.



## EMERGING YOUNG ADELAIDE ARTISTS

In collaboration with Carclew and the Australian Festival for Young People's First Site Program, The 1998 Telstra Adelaide Festival takes pride in supporting young Adelaide artists:

**James Winter** (artistic director Brand X)

**Fiona Sprott** (writer, performer, director)

**Alyson Brown** (artistic director Queenbitchery)

**Steven Noonan** (physical theatre performer/deviser)

**Steven House** (writer)

Full details of the involvement of these artists will appear closer to the Festival.



style

# The City of Adelaide

a city of style

a city of culture

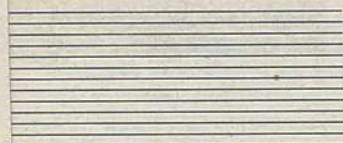
a city of leisure

a city for business

a city for everyone

a city for YOU

Adelaide — the heart  
of South Australia



YOU

TELSTRA  
ADELAIDE  
FESTIVAL

FEBRUARY 27 to MARCH 15 1998

## MUSIC THEATRE

Between opera and the musical, is that twentieth century phenomenon Music Theatre, and the XXth Adelaide Festival hands its audience a unique opportunity to revel in some surprising and inspirational ways in which music can be brought to the theatrical stage. From an opening night extravaganza in which the whole community joins State Opera to celebrate music, pageantry, theatre and ritual combined, the Festival fulfils this promise of spectacular music theatre performances.

A company from Seville gives us Carmen as Andalusian opera, a quintessentially Spanish entertainment of enormous spectacle. Twenty Italian tradesman from Albano, just outside Rome, perform a remarkable symphony before our very eyes. And the wittiest, most exciting composer/director of the late twentieth century creates black and white magic on a vast scale, with some of the very best and bravest musicians in the world today.

For other Music Theatre see Flamma  
Flamma Page 3, Raised by Wolves Page 21,  
Die Massnahme Page 30

KEY CORPORATE SPONSOR  
MUSIC THEATRE PROGRAM  
CITY OF ADELAIDE

# CARMEN

Andalusian opera with bugles and drums by Salvador Távora  
Based on the original legend told by old cigarreras from Triana

"Sublimely direct and richly spectacular...it left a packed house stirred and shaken"

Manchester Evening News

## LA CUADRA DE SEVILLA

The passion of authentic flamenco song and dramatic dance, without the hype. The utterly unique sound of Spanish military bugles and drums. The tangible danger of love in the wrong circles. And a director intent on restoring his grandmother's legend of the real Carmen, long since distorted and exoticised by **Prosper Mérimé** and **Georges Bizet**. The result is an Andalusian opera which will open the 1998 Telstra Adelaide Festival in a blaze of colour, sound, and unforgettable spectacle.

"Dances, fury, blood, pain, beauty, acts and customs. They are all rooted in behaviour that we have inherited. From the resounding aesthetic universe in which Carmen lived and died — our universe — we are setting our eyes and our senses upon a search for the freedom that she died for, and we are exercising our right to cleanse with our own 'language' a legend that is a part of our own history."

Salvador Távora

FIRST TIME IN AUSTRALIA  
ADELAIDE/PERTH EXCLUSIVE

COMPANY: La Cuadra de Sevilla (Spain)

VENUE: Festival Theatre

DATES: February 27 at 7.30pm, February 28,  
March 1 at 2pm and 8pm, March 2 at 8pm

COST: A Reserve \$55/ Friends \$47/ SPU \$39  
B Reserve \$47/ Friends \$40/ SPU \$35  
C Reserve \$38/ Friends \$32/ SPU \$27

DURATION: 1 hour 45 minutes, no interval

Presented by arrangement with New Zealand International Festival of Arts



SOUTHCORP  
CORPORATION

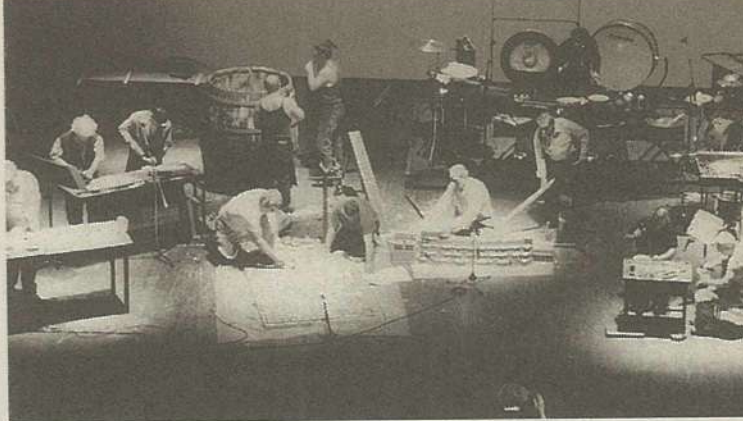


"one of the most extraordinary pieces of music theatre imaginable"

Philip Hensher, The Daily Telegraph

"I wanted to capture these sounds and orchestrate them into something special. In some ways Experimentum Mundi is a memory of small-town sounds I have stored away since childhood. In others it is a purely musical performance"

Giorgio Battistelli



# EXPERIMENTUM MUNDI

Composed and conducted by **GIORGIO BATTISTELLI**  
Text by **Amanda Holden** after Diderot. Narrated by **Lyndon Terracini**

OPERA DI MUSICA IMMAGINISTICA

A gathering of 16 genuine Italian tradesmen from the Albano region just outside Rome, 5 of their wives, a composer/conductor, a percussionist and one actor, joins forces to produce an incredible performance which celebrates the sounds of a fading breed of traditional Italian craftsmen. Carpenters, coopers, a pasta-maker, pavers, masons, smiths, grinders, stone masons and shoemakers set about their work under the composer's baton to give us a symphony of the sounds of work. Watching these men go about their craft is as endlessly enchanting as listening to the sounds their work creates. It is a performance of great beauty, with performers who seem very close to a simple age-old everyday life.

EXCLUSIVE TO ADELAIDE

COMPANY: Experimentum Mundi (Italy)

VENUE: Space Theatre

DATES: March 12, 13, 14 at 7pm  
March 13, 14 at 2pm

COST: General Admission \$35/ Friends \$30/  
SPU \$25

DURATION: 1 hour 15 minutes

Presented by arrangement with New Zealand International Festival of Arts



# HER RUIN EN

HEROES

"Jordan and Arias took on the complete works of Richard Wagner and presented astounding connections. Two Walkyries stormed the stage to the music of the 'Ride' suddenly greeted the public with 'Wilkommen' from the musical Cabaret"

Schw...

JORDAN AND ARIAS

There are many entertainments which go by the name of 'cabaret' but the real thing. Two operatically trained singers **Lorenzo Jordan** and **Arias** use the entire opus of **Richard Wagner** to continue the tradition of genuine German cabaret. They sing the songs, in magnificent costumes, wig up, and they infuse the whole evening with a sardonic wit and goddesses, wigs and horns, Jordan and Arias, with their presence, are not only a Ring Cycle riot, but a rich and funny feast of Mozart, Strauss, and Hollaender.

Can't afford the Ring Cycle? No worries. Jordan and Arias are delicious and late-night, these Walkyrie vamps are an off-Broadway treat.

EXCLUSIVE TO ADELAIDE

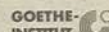
COMPANY: Jordan and Arias (Germany)

VENUE: Space Theatre

DATES: March 2, 3, 9, 10 at 9.30pm, March 6, 7, 13, 14 at 7pm

COST: General Admission \$35/ Friends \$30/ SPU \$25

DURATION: 1 hour 50 minutes with interval





**ENSEMBLE MODERN**

Music Theatre for Eighteen Players, composed and directed by Heiner Goebbels

Heiner Goebbels is the foremost creator of music theatre projects in the world today. His background as a musician and street performer has allowed him to mine a wonderfully creative seam, and come up with priceless gems of visual and musical theatre again and again. This vein of late twentieth century spectacle delivers up rare treasures which have found their place in the popular imagination. Funny, beautiful, packed with exciting, witty, gutsy music, and played by some of the most accomplished musicians in Europe — the combination of smart, funny and highly skilled is simply irresistible.

*Black on White* is a spectacularly visual work by the undisputed star of late century stage innovation, and lighting maestro **Jean Kalman**. They call it 'instrumental theatre' where instruments and musicians appear as giant shadow play, where sets are torn apart amidst music and voices, and the proscenium crashes in a finale which brims with vitality and the echoes of a strange requiem. All this, plus the very finest contemporary musicianship in the world.

If you adored *Operation Orfeo* in 1996, then rush to book for *Black on White*

"musicians who playfully, almost joyfully release their enormous potential for musical and dramatic creativity"

"The musical structure is inseparably bound up with the sweeping scenic action"

Michael Reith, Frankfurter Rundschau



HEINER GOEBBELS

EXCLUSIVE TO ADELAIDE

COMPANY: Ensemble Modern (Germany)

VENUE: Festival Theatre

DATES: March 12, 13, 14 at 8pm

COST: A Reserve \$55/ Friends \$47/ SPU \$39

B Reserve \$47/ Friends \$40/ SPU \$35

C Reserve \$38/ Friends \$32/ SPU \$27

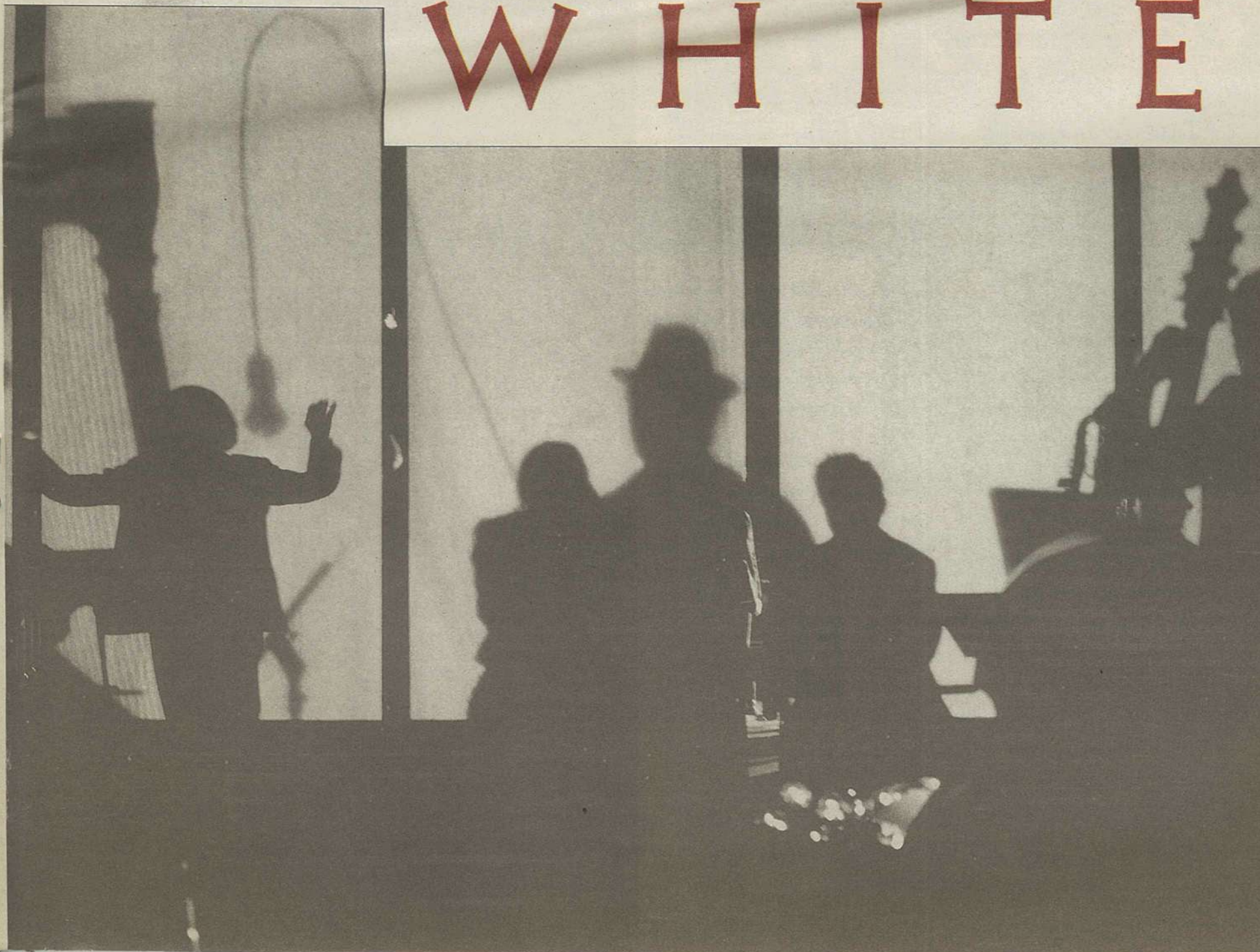
DURATION: 1 hour 30 minutes

A co-production of DasTAT, Frankfurt/Hebbel Theater, Berlin/Kaaithater, Brussels



The Advertiser

# BLACK ON WHITE



THE *first* THING THE  
AUSTRUST PERSONAL  
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PROVIDES...



...IS YOUR OWN  
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Each client's investment portfolio at Austrust is overseen by one of our highly experienced staff. That person is directly responsible for the management of your portfolio, and together with a member of our investment team, will report directly to you. Each member of the team is a proper authority holder under Austrust's dealers licence.

THE *second*, is no obligation financial advice from our investment team regarding the construction of your portfolio (managed funds, shares, and real estate, for example).

This process involves direct input from you, or if you wish, from your adviser, broker or accountant.

THE *third*, is a commitment to the goal of maximising returns while adhering to an investment philosophy designed to achieve long term, sound financial performance.

THE *sixth*, is the flexibility to change the make-up of your investment portfolio as often as you wish, without incurring additional fees.

THE *seventh*, is a strong sense of security. Austrust is an established trustee company (governed by various Acts of Parliament) with over 117 years of experience.

If you'd like more information about how Austrust can help you

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FEBRUARY 27

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Composers fro  
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Schoenberg, B  
Heiner Goeb

# SYDNEY SYMPHONY ORCHESTRA

Conducted by Edo de Waart



"It was the Sydney Symphony Orchestra which exerted a titanic influence on our musical year, as it should and usually does"

The Sun Herald

## SYDNEY SYMPHONY ORCHESTRA

Conducted by Edo de Waart

Mark-Anthony Turnage: *Three Screaming Popes*

Sofia Gubaidulina: *Offertorium*

Giovanni Gabrieli: *Canzona*

Olivier Messiaen: *Et Exspecto Resurrectionem Mortuorum*

For the first time in more than eight years, the renowned **Sydney Symphony Orchestra** returns to Adelaide for this remarkable concert under the direction of Chief Conductor and Artistic Director, **Edo de Waart**.

The program is generous and large-scale, beginning with a work from **Mark-Anthony Turnage**, one of Britain's most acclaimed young composers. *Three Screaming Popes* is based on painting by **Francis Bacon** and is a landmark of modern composition. This is followed by *Offertorium* by **Sofia Gubaidulina**, an inspiring violin concerto which exemplifies the composer's deep religiosity.

**Gabriel's** rich 16th Century style is celebrated with one of the *Canzoni*, a glorious example of his work as Maestro of the church of San Marco in Venice. This exceptional program concludes with **Messiaen's** *Et Exspecto Resurrectionem Mortuorum*, an enormous and resounding work for an orchestra of monumental size. The composer himself described the work: "The brass chorale represents the glory of the Heavenly City. The birds of the xylophones, the woodwinds, the piano solo, symbolise the joy of the resurrected, assured of being always near to Christ."

Experience this towering program and the Sydney Symphony in all its power.



STRICTLY ONE PERFORMANCE ONLY

COMPANY: Sydney Symphony Orchestra

VENUE: Festival Theatre

DATES: March 4 at 8pm

COST: A Reserve \$50/ Friends \$43/ SPU \$35

B Reserve \$43/ Friends \$36/ SPU \$32

C Reserve \$35/ Friends \$30/ SPU \$25

DURATION: 1 hour 35 minutes including interval

The Sydney Symphony's Principal Sponsor is Philips

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Friends of  
the Festival Inc.

# MUSIC is our CULTURE

## Adelaide

Conducted by Richard Mills  
A collaboration by Jardine King  
Chester Schultz

The Adelaide Symphony Orchestra  
combines symphony orchestra with

Experience this stunning work combining  
musical traditions — that of the

Four Aboriginal musicians/composers  
Arnhem Land traditions), Grayson  
Warusam (Torres Strait), all lecturers  
working with Adelaide composer  
Western orchestral music in a new  
first performance in this year's Festival

Come and hear a concert which

WORLD PREMIERE  
ONE PERFORMANCE ONLY

COMPANY: Adelaide Symphony

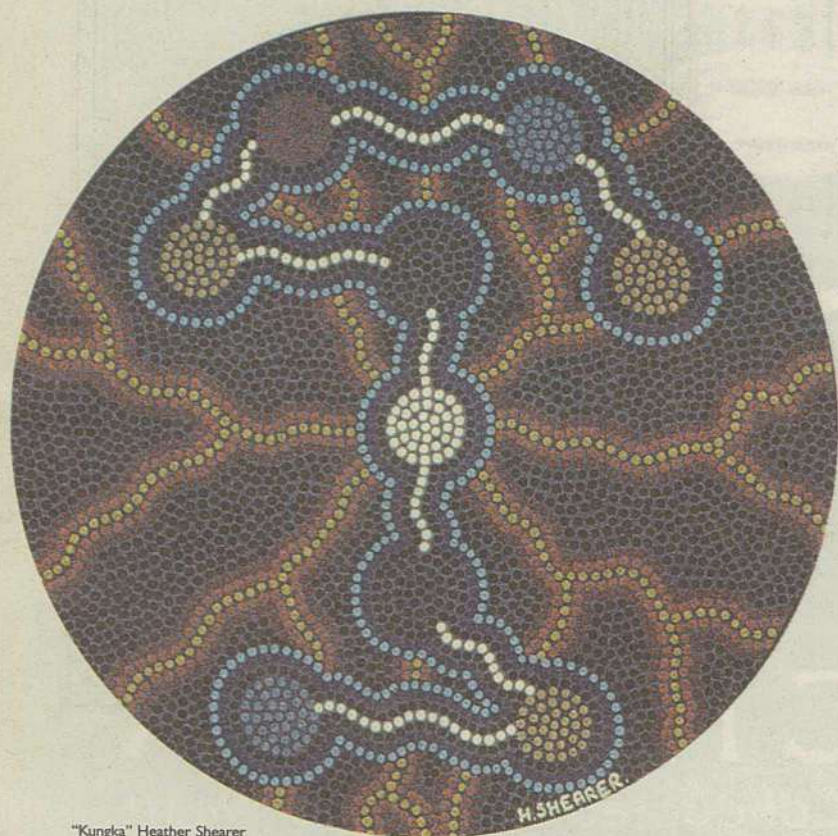
VENUE: Thebarton Theatre

DATES: March 13 at 6pm

COST: General Admission \$29/F

DURATION: 2 hours approx

Presented by the Adelaide Symphony Orchestra  
This project has been assisted by the Commonwealth  
through the Australia Council, its arts funding



"Kungka" Heather Shearer

# Australian String

Haydn, The Seven Last Words from the Cross, Op 1

COMPANY: Australian String Quartet

VENUE: St Peter's Cathedral

DATES: March 11 at 9pm

COST: A Reserve \$35/ Friends \$30/ PU \$25/ Student \$10  
B Reserve \$32/ Friends \$27/ PU \$23/ Student \$8

Presented by the AUSTRALIAN STRING QUARTET  
Guest Narrator: Simon Healy from ABC Classic

Commissioned originally by the Cannons of Cadiz Cathedral  
as a full orchestral work and first performed in 1785 in San  
Queva (The Holy Grotto, adjacent to the Cadiz Cathedral)

# Canticles of ecstasy

Performed by **Sequentia and Vox Feminae**



Barbara Thornton

Composed by **HILDEGARD VON BINGEN**

One of the world's foremost early music ensembles, **Sequentia**, will mark the 900th anniversary of the birth of German Abbess, mystic and poet, **Hildegard von Bingen**, with three performances of her extraordinary *Canticles of Ecstasy*.

The Abbess is one of the earliest known female composers in the western tradition, and interest and appreciation of her artistic achievements has grown steadily in the last decade. In 1983, under the direction of **Barbara Thornton**, *Sequentia* commenced a project to record the complete works of the Abbess to be completed in 1998. The third CD in the series, *Canticles of Ecstasy*, has been a best seller worldwide.

Pure, unadorned, serene and inspirational, these beautiful meditations will be performed in Adelaide's magnificent St Peter's Cathedral.

BY POPULAR DEMAND now ONE EXTRA CONCERT

SEATS ARE STRICTLY LIMITED  
FIRST TIME IN AUSTRALIA

COMPANY: Sequentia (Germany)

VENUE: St Peter's Cathedral

DATES: March 2, 3, 4 at 8pm

COST: A Res \$45/ Friends \$38/ SPU \$32 B Res \$38/ Friends \$33/ SPU \$29

DURATION: 1 hour 15 minutes

Sequentia is presented in association with Musica Viva Australia

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INSTITUT  
GERMAN CULTURAL CENTRE  
MELBOURNE



Wheel of Life by Hildegard Von Bingen

# VESPERS Rakhmaninov: Vespers, Op 37 All-Night Vigil

Performed by the **Rundfunkchor Berlin (The Berlin Radio Choir)**

**RUNDFUNKCHOR BERLIN**  
Conducted by **Robin Gritton**

In an exquisite companion piece to the *Canticles of Ecstasy*, one of Germany's finest choirs gives one performance only of these classic Vespers by the Russian composer **Rakhmaninov**. A sixty-minute work of great power and beauty, *All-night Vigil*, written in 1915, is considered **Rakhmaninov's** greatest work for unaccompanied voices.

This work is the perfect showpiece for a choir of the stature of the **Rundfunkchor Berlin** which is making its Australian debut. Begun in 1925, and revived after the war in 1945, the sixty strong choir is acclaimed for its remarkable quality, and outstanding and wide-ranging repertoire. **Rundfunkchor** has experienced a great revival since 1990 and the changing scene in Berlin. They can now be heard in the great concert halls of the world, working with the most famous artists including **Solti, Abbado, Boulez** and **Ashkenazy**. In Adelaide they will be heard a capella in the fine surrounds of St Francis Xavier Cathedral.

Here is a chance to witness the remarkable quality and powerful beauty of a large choir at the height of its powers.



Rakhmaninov

EXCLUSIVE TO ADELAIDE  
STRICTLY ONE PERFORMANCE ONLY

COMPANY: Rundfunkchor Berlin (Germany)

VENUE: St Francis Xavier Cathedral

DATES: March 6 at 7pm

COST: General Admission \$30/ Friends \$26/ SPU \$21

DURATION: 1 hour

Presented by arrangement with New Zealand International Festival of Arts

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These three very special concerts by the Adelaide Chamber Orchestra, the Adelaide Symphony Orchestra and Ensemble Modern give us all a once in a lifetime opportunity to open our ears to discernible connections between Schubert, Schoenberg and Eisler.

# HANN

## Adelaide Chamber Orchestra

AUSTRALIAN PREMIERE  
EXCLUSIVE TO ADELAIDE  
ONE PERFORMANCE ONLY

COMPANY: Adelaide Chamber Orchestra

VENUE: Adelaide Town Hall

DATES: March 6 at 8.30pm

COST: A Reserve \$35/ Friends \$30/ SPU \$25  
B Reserve \$30/ Friends \$25/ SPU \$22  
C Reserve \$25/ Friends \$22/ SPU \$20

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### DIE MASSNAHME

Conducted by Robert Ziegler

Eisler: *Die Massnahme* (Text by Bertholt Brecht)

Chorus: Adelaide Chamber Singers directed by Carl Crossin

Tenor: David Hamilton

Directed by Tim Maddock

Eisler: *Suite 3, Op 26 (Kuhle Wampe)*

Eisler: *Bilder aus der Kriegsfibel (Pictures from the War primer, 1957)*

This great composer is celebrated in the centenary year of his birth with a concert/performance by the Adelaide Chamber Orchestra conducted by internationally acclaimed conductor Robert Ziegler. Ziegler has conducted *Die Massnahme (The Measures Taken)* once before in its only other post-war performance anywhere in the world. The work, with text by Bertholt Brecht, were only recently released in Germany. The controversial work deals with an incident in which a party member's actions must be judged after he has acted according to private conscience. The work is large and dramatic, featuring augmented orchestra, chorus (led by Carl Crossin), a tenor and timpani. It is considered to be one of Eisler's finest works and the Festival is proud to salute his memory and to introduce it to a new audience.

The first half of the concert features Eisler's *Orchestral Suite* from the film *Kuhle Wampe* which he made with Hans Eisler in the early 30s, and *Bilder aus der Kriegsfibel*, a cantata based on epigrams by Brecht (whose centenary is also celebrated in 1998) and accompanied by authentic dramatic visual images of war.

DRAMATIC, SURPRISINGLY MUSICAL, UTTERLY COMPELLING

## The Adelaide Symphony Orchestra

ONE PERFORMANCE ONLY  
Mari Kodama Exclusive To Adelaide  
COMPANY: Adelaide Symphony Orchestra

VENUE: Adelaide Town Hall

DATES: March 9 at 8pm

COST: A Reserve \$40/ Friends \$34/ SPU \$28  
B Reserve \$34/ Friends \$29/ SPU \$26  
C Reserve \$29/ Friends \$25/ SPU \$22

DURATION: 1 hour

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### BIRTH OF THE MODERN

Concertos by Schoenberg and Berg

Conducted by David Porcelijn

Berg: *Three Pieces for Orchestra Op 6*

Berg: *Violin Concerto*

Schoenberg: *Piano Concerto*

Piano Soloist: Mari Kodama

In the context of this Festival, Arnold Schoenberg is noted both as the architect of new directions in twentieth century music, and as the teacher of Hanns Eisler and Alban Berg, two of the most influential composers of the Viennese Second School.

The concert begins with Alban Berg's *Three Pieces for Orchestra* which he described as "the product of my mind and holy endeavour" and dedicated to his "teacher and friend Arnold Schoenberg in boundless gratitude and love".

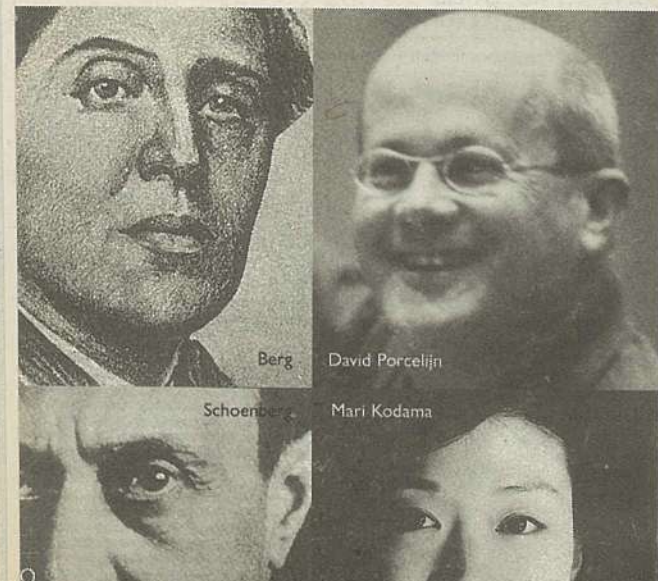
Berg's *Violin Concerto* is considered by many to be the high point of the modern era. Completed in 1935 in honour of Alma Mahler's 56th birthday, and dedicated "to the memory of an angel" — Alma's daughter Manon Gropius — it was Berg's last completed work and thus a double requiem.

Schoenberg's *Piano Concerto* of 1942 was described by the composer in a quatrain:

Life was so easy:  
But suddenly hatred broke out:  
A serious situation was created:  
But life goes on

This musical interpretation of the dramatic effects of WWII is full of drama, "heart as well as brain" as Schoenberg claimed all art of value must be. The Adelaide Symphony Orchestra will be joined by brilliant international soloist Mari Kodama. Born in Osaka Ms Kodama is, while still in her twenties, continuing to amass impressive credits include collaborations with conductors Frans Bruggen and Kent Nagano.

A NIGHT OF STARS IN THE TWENTIETH CENTURY FIRMAMENT



Berg

David Porcelijn

Schoenberg

Mari Kodama

# EISLER A Centenary Celebration



"No composer has suffered more from the post-1945 cultural cold war. As the cross currents between eastern Europe and the west increase, a proper international assessment of his achievement must be made. Eisler might then take his place in the history of 20th century music as one of its most original talents and as the man who, as much as any artist, contributed to the cause of the working classes"

The New Grove

Born in 1898, Eisler moved with his family to Vienna in 1901. In his early twenties, after serving in WWI, he found the teaching at the New Vienna Conservatory not stimulating enough, and between 1919 and 1923 he was taught by **Arnold Schoenberg** (and sometimes **Webern**) as a private student without fee. Eisler eventually shunned the formal concert stage to work with agitprop theatre groups, worker collectives and the poet **Bertholt Brecht**, in an attempt to let his music work alongside and for his political beliefs.

His work was banned in 1933 when Hitler came to power, and for the next fifteen years of exile, mainly in Hollywood where he wrote for film, he created major musical works against fascism. Eisler returned to East Germany after the war, and in addition to his official role, wrote his last songs with **Brecht** which are serenely ironic and in many cases reminiscent of the **Schubert** Lieder tradition over one hundred years earlier.

## Ensemble Modern

Hans Peter Blochwitz

### SCHUBERT'S WINTERREISE

A composed interpretation by Hans Zender



### HANS PETER BLOCHWITZ Recital

**ENSEMBLE MODERN**  
TENOR: HANS PETER BLOCHWITZ

**Franz Schubert** was born in Vienna in 1797, the only great Viennese composer native to that city. The set of songs under the title *Winterreise* were completed the year before his death in 1828, and they remain the definitive challenge for singers in the German Lieder tradition.

The **Ensemble Modern**, recognised as the finest contemporary music ensemble in the world, gives a performance of *Winterreise* that is a revelation and a joy.

**Hans Zender** is a composer and conductor and he writes about his arrangement of the *Winterreise* in the following terms: "A work such as the *Winterreise* is an icon of our musical tradition, one of Europe's great masterpieces. Is it enough to present it in the manner customary today — two men in tuxedos, a Steinway, and usually a very large concert hall? Many place a great deal of importance of the historical original. This 'sacred' original is often pursued nowadays on forte-pianos...short necked violins and wooden flutes. And although this is a good thing, we should not fall prey to the illusion that the presentation of performances with historically authentic instruments can of itself bring back the spirit of the times when the music was composed...Is it possible to break through the aesthetic expectations inherent in our reception of Classical music...and simply reinvigorate the initial impulse, the existential force of Schubert's original?"

**Zender** sees in the *Winterreise*, the musical seeds of **Bruckner**, **Wolf** and **Mahler**. He hears in certain passages the foreshadowing of twentieth century Expressionism. And in this version, bristling with the energy of brass and percussion, strings and woodwinds, we hear the clear connection between **Schubert** and **Eisler**.

EXCLUSIVE TO ADELAIDE

COMPANY: Ensemble Modern (Germany)

VENUE: Adelaide Town Hall

DATES: March 10 at 8pm

COST: A Reserve \$40/ Friends \$34/ SPU \$28  
B Reserve \$34/ Friends \$28/ SPU \$26  
C Reserve \$29/ Friends \$25/ SPU \$22

Tower Financial Services Group  Austrust

TENOR: HANS PETER BLOCHWITZ  
Accompanied by Ueli Wiget, piano

**Hans Peter Blochwitz** a highly regarded singer of Lieder, sang the world premiere of Hans Zender's version of the *Winterreise* at the Frankfurt Festival. His opera career has taken him to the centre stage of Vienna State Opera, Zurich Opera, Covent Garden, the Metropolitan Opera New York, Frankfurt Opera and the Salzburg Festival.

**Brahms: Deutsche Volkslieder**  
**Zemlinsky: Four Songs**  
**Britten: Folksong Arrangements**  
**Rose: Op 7**  
**Schwermut: Op10**

EXCLUSIVE TO ADELAIDE  
ONE PERFORMANCE ONLY

ARTIST: Hans Peter Blochwitz (Germany)

VENUE: Adelaide Town Hall

DATES: March 8 at 5pm

COST: A Reserve \$35/ Friends \$30/ SPU \$25  
B Reserve \$30/ Friends \$25/ SPU \$22  
C Reserve \$25/ Friends \$22/ SPU \$20

Tower Financial Services Group  Austrust

# BRODSKY

## QUARTET

Stravinsky: Concertino  
Brubeck: Chaconne  
Sculthorpe: Quartet No 8  
Szymanski: 5 Pieces  
Sculthorpe: Quartet No 11  
Thomas: Harold in Islington

The members of this highly acclaimed string quartet met as kids in Yorkshire. They are now only in their mid-thirties but they have already celebrated their 25th season together. Along with **Haydn, Mozart, Beethoven, Borodin** and the complete **Shostakovich** quartets, their recording and concert projects have included a diverse list of artists including **Elvis Costello, Anne Sofie von Otter** and **Bjork**. For the 1998 Telstra Adelaide Festival the **Brodsky Quartet** presents a special performance of twentieth century works, including one movement from their latest project with jazz great **Dave Brubeck**.

The Brodsky Quartet will play the complete Shostakovich Quartets during its Australian tour for **Musica Viva Australia**. The Adelaide Concert will feature Quartets 4 Op 83, No 13 Op 138 & No 2 Op 68. There are limited seats available for this performance which is a Musica Viva Australia subscription concert. Ring their toll free number 1800 688 482 or book at BASS.

'The Brodsky Quartet is a youthful group of musicians who have come to the forefront of the chamber music scene.'

'Like Nigella, the Brodsky Quartet are a traditional classical music ensemble.'

EXCLUSIVE TO

COMPANY: Brodsky

VENUE: Adelaide

DATES: March 14

COST: A Reserve  
B Reserve  
C Reserve

Presented in association with

Tower  
Financial  
Services  
Group

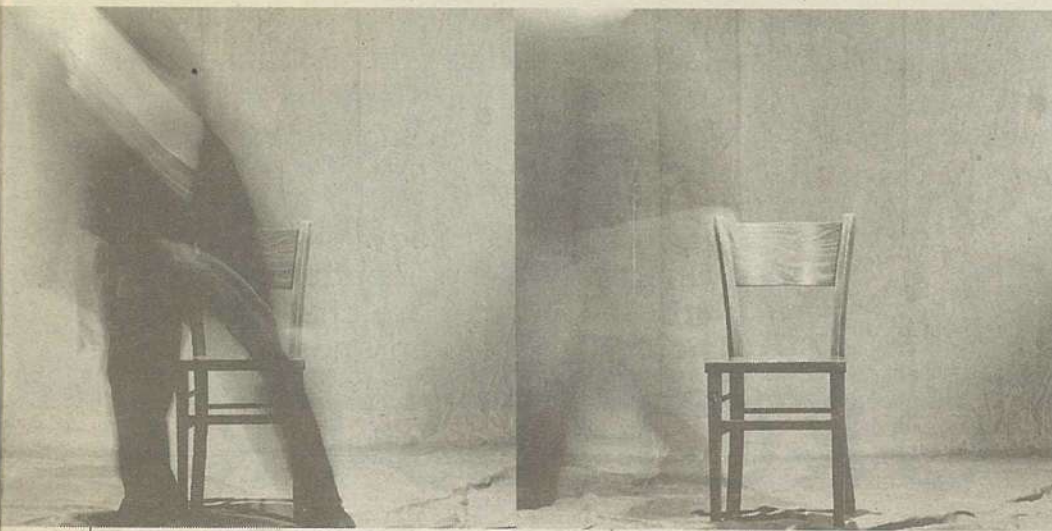


Adelaide



# THE ELDER LUNC





"As intriguing and hypnotic in performance as they are on record but with more blood and muscle than your average contemporary string ensemble ...zeal and energy which is delightful to witness"

The Age

# BALANESCU QUARTET

Alexander Balanescu: Angels and Insects suite  
 Cathie Travers: Concerto for Guitar and String Quartet (World Premiere)  
 with soloist Errol Tout  
 Alexander Balanescu: No Time before Time  
 G Bryars: The Last Days  
 C Connors / A Balanescu: East  
 A Balanescu / C Connors: Still with Me  
 A Balanescu / C Connors: Revolution  
 C Connors: Link  
 A Balanescu: Luminiza

Since its formation in 1987 the **Balanescu Quartet** has earned a reputation as one of the leading contemporary music groups in the world today. Its guiding force has been the Romanian virtuoso violinist and composer **Alexander Balanescu** who has led the quartet across musical frontiers into free improvisation and popular music.

This search to explore new uncharted musical territory and push the limits of the string quartet, has revealed an ensemble which at heart is nearer to that of a rock band. Their live performances are notable for their sheer energy and dynamism; they have played in locations as wildly contrasting as London's South Bank and New York's Knitting Factory — even opening to 10,000 **Pet Shop Boys** fans at Wembley Stadium.

The concert includes the World Premiere of an Adelaide Festival commission for exciting Perth composer Cathie Travers. The whole concert promises enormous energy, vitality, adventure and great musicality.



EXCLUSIVE TO ADELAIDE  
 COMPANY: Balanescu Quartet (UK)  
 VENUE: Festival Theatre Foyer, Piano Bar  
 DATES: March 14 at 3pm  
 COST: General Admission \$35/ Friends \$30/  
 SPU \$25



## SERIES

For all those who would like to feel festive in the middle of the day, and have a bite-sized sample of the musical delights of the 1998 Telstra Adelaide Festival, this series features one-hour concerts from 1pm each weekday in the Elder Hall. It is an eclectic mix of superb artists who can be enjoyed in the space of your lunch hour at a very reasonable price.

### LIGHTS

March 9

**Peter Maxwell Davies:** Runes from Holy Island  
**Quentin Grant:** Murderers Songs  
**David Kotlowy:** Blossom Drift  
**Peter Maxwell Davies:** Suite from *The Devil's*

Religious ritual, black comedy, cabaret and the influence of Buddhism and a sacred landscape. An atmospheric concert from Adelaide's leading contemporary ensemble.

### MARI KODAMA

March 10

**George Benjamin:** Sortilèges  
**Dutilleux:** Chorale and Variations (from the Sonata)  
**Ravel:** Sonatine  
**Prokofiev:** Sonata No 7  
 Our guest international piano soloist presents a program of twentieth century masterpieces.

### ELDER CONSERVATORIUM

March 11

**Zemlinski:** Trio in D minor Op 3, for clarinet, cello and piano  
**Schoenberg:** (arr **Webern**) Chamber Symphony No 1 Op 9  
 A one-hour concert of Zemlinski featuring **Stefan Ammer** (piano), **Janis Laurs** (cello) and **David Shephard** (clarinet), and **Schoenberg** featuring **Louise Dellit** (flute), **David Shephard** (clarinet), **Semyon Kobets** (violin) and **Lucinda Collins** (piano).

### JOANNA DUDLEY

March 12

**Mauricio Kagel:** Atem  
**Calliope Tsoupaki:** Caravagi  
**Maki Ishii:** Black Intention  
**Roger Doyle:** Unknown title  
**Thierry de Mey:** Music for 6 hands and 3 tables  
 The Adelaide born recorder virtuoso plays an unusual repertoire in a theatrical ambience.

### LORRAINE VAILLANCOURT

March 13

Celebrated conductor of Montreal's *Nouvel Ensemble Moderne* conducts an ensemble from the Adelaide Conservatorium. This is the product of two weeks of workshoping new compositions from two Canadian composers and two Australian composers, including a short piece by Mary Finsterer which will be premiered in full in 2000, when Lorraine Vaillancourt returns for a large and exciting project with Le NEM.

VENUE: Elder Hall

DATE: Monday to Friday March 2 to 13 at 1pm

PRICES: General Admission \$15/ Friends \$12/ SPU \$10

DURATION: 1 hour



"It was one of those rare concerts when magnificent, even history-making, was in the air. The audience was buzzing with excitement and there was a palpable feeling of awe and wonder. I was overwhelmed by the sheer power of the music."

# The LINCOLN CENTER JAZZ ORCHESTRA

Conducted by **WYNTON MARSHALL STARR**



Music by Duke Ellington, Thelonious Monk, Dizzie GILLESPIE

For its first visit to the city, the 17-piece jazz orchestra, led by conductor Wynton Marsalis, will perform at the 80th Annual Lincoln Center Festival. First formed in 1968, the orchestra is the official house band of Lincoln Center. Under the direction of Wynton Marsalis, the orchestra has become a historic jazz ensemble. The orchestra features some of the finest exponents of jazz, including several past and present bandleaders and

FIRST AUSTIN ONE PERFORMANCE COMPANY

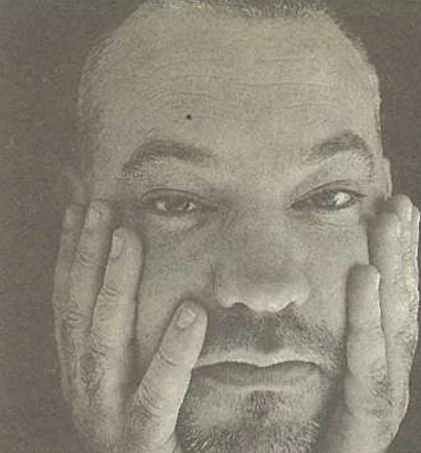
VENUE: Festival Hall  
DATES: March 17-19  
COST: A Res \$15  
B Res \$10  
C Res \$5

DURATION: 75 minutes  
Assisted by the Center for the Performing Arts Music Foundation.

**#11TON**  
INTERNATIONAL

A NICE COOL SQUEEZE to hot up a Sunday night

YO

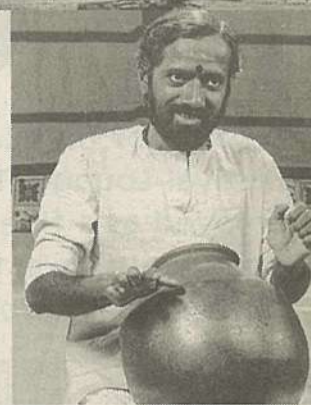


Paul Grabowsky



Australia's only jazz-based large ensemble presents two bold and beautiful performances

# AUSTRALIAN ART ORCHESTRA



TV Vasan

"This music is so densely layered and detailed, so imaginatively conceived and so brilliantly executed...It is a triumph for Grabowsky and his colleagues, and imposing proof that the best in Australian Jazz is right up there with the best creative endeavours anywhere."

The Age on AAO's *Ring the Bell Backwards*

## PASSION

Adaptations of JS Bach St Matthew Passion

In *Passion* the **Australian Art Orchestra** presents adaptations of five movements from the great *St Matthew Passion*. The composers are **Paul Grabowsky, Doug de Vries, Alister Spence, Niko Schauble** and **John Rodgers**. Each of them has used Bach's masterpiece as an inspiration for new works featuring the virtuosity of the **Australian Art Orchestra** soloists. The five movements: *Come Daughters, Captive, For Love, Crucifixion and Finale*, are linked by four chorales for piano and voice: *No Justice, Fire & Ice, Love me Once* and *Passion* are sung by soloist **Christine Sullivan**.

Bach's original work explores the extremities of musical emotion in a depiction of the final days of Christ. The new compositions draw on the emotional nuances of the original while employing the language of contemporary music. A superb combination for any music lover.

ONE PERFORMANCE ONLY

COMPANY: Australian Art Orchestra

VENUE: Adelaide Town Hall

DATES: March 7 at 8pm

COST: A Reserve \$35/ Friends \$30/ SPU \$25

B Reserve \$30/ Friends \$25/ SPU \$22

C Reserve \$25/ Friends \$22/ SPU \$20

DURATION: 1 hour 10 minutes, no interval

Assisted by Australian Council for the Arts, Arts Victoria, City of Melbourne

## INTO THE FIRE

### AUSTRALIAN ART ORCHESTRA

With special guests led by **PAUL GRABOWSKY**  
**Karaikudi R Mani**: (troupe leader and Mridangam)  
**TV Vasan** (Ghatam)  
**Haishankar** (Kanjeera)  
**Kannan** (Morsing)

**Karaikudi R Mani**: *Vasantha Pravaham*  
**Arranged by Adrian Sherriff**  
**Scott Tinkler**: *New Work*  
**John Rodgers**: *New Work*  
**Niko Schauble**: *The Ferryman*

In 1996 the **Australian Art Orchestra** toured India for the DFA&T's New Horizons program. For this tour the AAO developed the ground-breaking, **Vasantha Pravaham**, a large scale work of great beauty incorporating elements of eastern and western music traditions and featuring special guest artists from Madras, **Karaikudi R Mani** and **TV Vasan**, masters of the traditional South Indian percussion instruments, mridangam and ghatam.

"The effect was very stunning as the horn section provided a dimension of grandeur to the Indian passages which perhaps no other Indo-jazz fusion group has ever achieved. Sri Mani and TV Vasan provided an exciting interplay of rhythms in their solo sections."

The Indian Express, Bombay

"If there is to be an Australian music which has an identity of its own, the experiments of this orchestra will be the foundation notes on which others may have to build something monumental."

The Indian Express, New Delhi

Following on from the success of this collaboration the AAO now presents an expanded program of works developed from a standpoint of deep respect for Indian music traditions. Featuring two additional Madras musicians, **Harishankar** (kanjeera) and **Kannan** (morsing) the program includes the premiere performances of new works by **John Rodgers** and **Scott Tinkler**.

COMPANY: Australian Art Orchestra

VENUE: Elder Hall

DATES: March 5 at 8pm

COST: General Admission \$35/ Friends \$30/ SPU \$25

This project has been assisted by the Australia Council, the Australian Government's arts funding and advisory body.



# JOHN RODGERS BACH BACK



**John Rodgers** has the virtuosic power and creativity to captivate, amuse and challenge as he draws the listener into his world — a world populated, on this occasion, with references to **JS Bach, Sarasate's Gypsy Airs** and Australian bird song.

John's absolute command of the violin (which you may expect to hear de-tuned mid-performance), coupled with a flair for humour which he enlists to the cause of demystification, ensure that his performances remain one of Australia's best kept secrets.

Expect a definitive exploration of notions of the sacred and the profane, and you will not be disappointed

ONE PERFORMANCE ONLY

ARTIST: John Rodgers

VENUE: Queen's Theatre

DATES: March 8 at 8.30pm

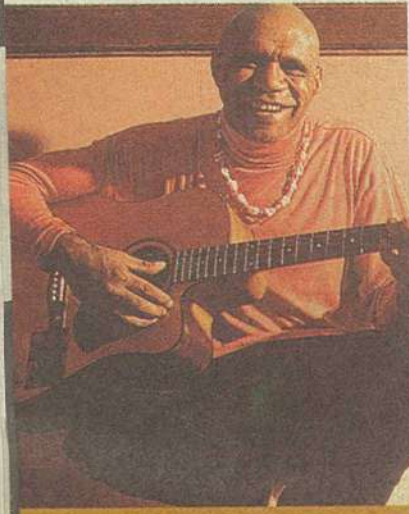
COST: General Admission \$30/ Friends \$25/ SPU \$22

This project has been assisted by the Australia Council, the Australian Government's arts funding and advisory body.



# THE COCKTAIL HOUR

A series of musical entertainments from 6-7pm in the Festival Lounge. These performances are designed to be enjoyed as a fine prelude to your evening. The bar will be open and so will the Parachilna Buffet: you can enjoy a buffet meal before and a show in the main theatre after.



ARCHIE ROACH

## ARCHIE ROACH and RUBY HUNTER

February 28, March 1

"Behind the unassuming demeanour is an extraordinary talent... deceptively simple lyrics tap into a deep running stream of shared experience and create a profound emotional mood"

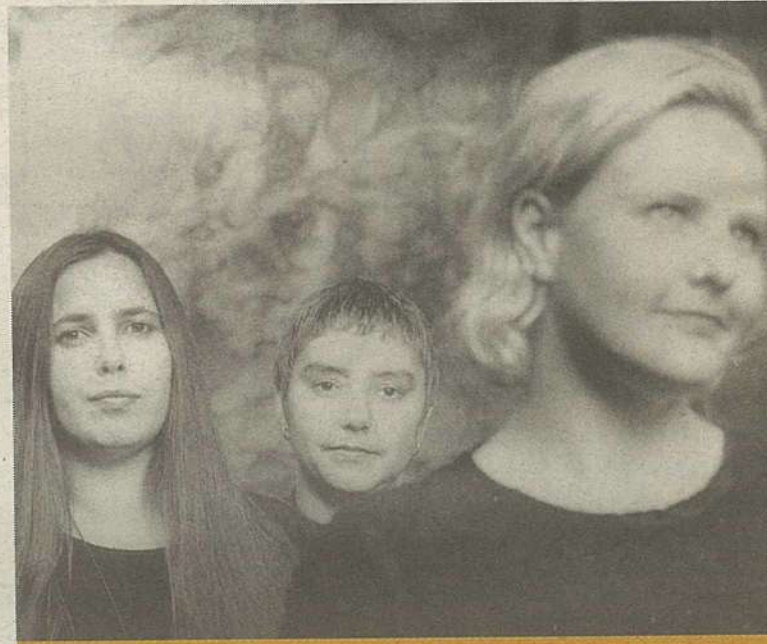
The Age

The world first heard of **Archie Roach** when he sang about the stolen generation in *Took the Children Away*. It was evident then that Archie Roach was a unique artist with extraordinary spirit: a poet, storyteller and singer/songwriter of enormous power, and one of Australia's finest indigenous artists.

His partner **Ruby Hunter**, a Ngarindjeri/Kukatha/Pitjantjatjara woman, sings a life of forced separation in childhood, celebration of Aboriginal womanhood in maturity.

"A touchstone of the Aboriginal experience from a voice that is emotive and touching"

Herald Sun



TIDDAS

## TIDDAS

March 2, 3

The Australian Aboriginal-Celtic trio of women who have the world clamouring for their powerful lyrics and beautiful moving harmonies "In Spain we thought they were shouting 'Ocker! Ocker!' We figured out in the end it was Otra! Otra! — Encore! Encore!"

## DANIEL BINELLI & QUINTETO TANGO

March 4

Considered the finest exponent of New Tango music in Buenos Aires, **Daniel Binelli** is a bandoneon virtuoso. He has continued the core Argentinian tradition of **Astor Piazzola** and will be performing here with his acclaimed band **Quinteto Tango**.

## DUO BINELLI

March 6

This appearance allows the audience to revel in Daniel Binelli's virtuosity in the tradition of New Tango, which shines through clearly in the simple context of duets with guitar. Daniel Binelli's appearance was made possible with assistance from the Cultural Affairs Department of the Argentine Foreign Ministry.

## PARIS MUSETTE

March 7, 9

The fast jazz waltz sound of Paris cafes in the 20s. When the people of the Auvergne came to Paris during the Industrial Revolution, they brought their regional bagpipes (musettes). When the Italians arrived they brought accordions, which won out after a struggle, but the name Musette stuck to the dances of the new 'mongrel' population. A touch of gypsy and a little 'le jazz hot' bred a lifestyle associated with cafes — Paris Musette is an ensemble of accordion, bandoneon, fiddle and double bass dedicated to preserving the style. It's perfect entertainment for the cocktail hour from the city that loves a drink and a dance at dusk.

## LEWIS AND YOUNG

March 11, 12

**Tom E Lewis** and **Christopher Young's** hauntingly poetic music enters a magical ground between our Aboriginal and European cultures. They have created a unique and innovative Australian sound by combining didgeridoo with European woodwind instruments.

"Their concerts are a dynamic spectacle"

The Warsaw Voice

## TUBBY JUSTICE

March 8, 13

Popular Adelaide jazz/blues performer **Tubby Justice** premieres her new CD in a rare appearance.



RUBY HUNTER

VENUE: The Lounge, Festival Centre

DATES: February 28, March 1, 2, 3, 4, 6, 7, 8, 9, 11, 12, 13 at 6pm

COST: General admission \$15/ Friends \$12/ SPU \$10

DURATION: 1 hour



LEWIS AND YOUNG



QUINTETO TANGO

# CULINARY



# SITES

## PARACHILNA BUFFET

Throughout the Festival the fabulous folk from The Prairie Hotel, Parachilna in the Flinders Ranges, will run a very South Australian buffet every day. The Prairie specialises in fabulously fresh local food, including a few feral delights. The buffet will be the meeting place for Festival patrons and artists, with a special price for holders of the Festival Card. This guarantees a great mix night and day, and access to fine food at a good price at any time you need to refuel between furious Festival activity — from Forum, to Cocktail Hour, to Writers' Week, Artists' Week, the Festival Lounge, The Squeezebox or any of the hundreds of performances, the buffet will be there to bolster your energy.

Near the entrance to the Festival Lounge at the Festival Centre  
11am to 1am daily  
February 26 to March 14

## THE WINTER'S TALE with PHILLIP SEARLE

In the thick of the Festival precinct Phillip Searle makes a welcome return to Adelaide, serving up special Festival fare in the elegant atmosphere of Ayer's House. After a meal by this renowned food artist, now at Vulcan's in the Blue Mountains, step through to the old ballroom to see actor **David Wicks** perform his one-man version of Shakespeare's *A Winter's Tale*. David has earned a great reputation for his devotion to the verse of the bard. With the utmost simplicity and grace, he brings these stories to life as perfect intimate entertainments. Phillip's cooking and David's acting — a great night to revive the spirits.

Ayer's House  
March 10–13 at 7.30pm  
\$85 per person

## NOT A LIEDER RECITAL with GAY BILSON

Fresh from triumphs in Melbourne and Sydney, the eccentric trio of counter tenor **Hartley Newnham**, actor **David Wicks** and pianist **Jonathan Mills**, team up with restaurateur **Gay Bilson** (ex Berowra Waters Inn, and Out at the 86 Adelaide Festival, and now at Bennelong at the Sydney Opera House) for an evening of cerebral cabaret, fabulous food and wonderful wines.

Don't miss this outrageous recital combining the political, the poignant, the hedonistic and the hilarious, in which rock songs transform into baroque arias, The Beatles meet Haydn, and cartoon characters, a musical menu and Grange Hermitage conspire to create an unforgettable event.

Magill Estate Restaurant  
78 Penfold Road, Magill  
March 5–8 at 7.30pm  
\$90 per person



## THE AUSTRALIAN CHINESE MUSIC ENSEMBLE with CHEONG LIEW

Resident at the Hilton International Hotel in Adelaide, **Cheong Liew** has an international reputation for his genius in Modern Australian Cuisine — the blend of Asian technique and fresh South Australian ingredients. Festival patrons will be able to enjoy Cheong's cooking while listening to a little known but exquisite music ensemble based in Melbourne. The **Australian Chinese Music Ensemble** are all resident Australians who play traditional and contemporary Chinese music on traditional Chinese instruments, and play it very well. Aural and gastronomic pleasure guaranteed.

Hilton International Hotel  
March 3, 4, 5 at 7.30pm  
\$85 per person, beverages not included

FREE. FREE. FREE. FREE. FREE. FREE. FREE. FREE.

# EVERY NIGHT A WEDDING



SUPER 8 ON THE PLAZA



## LOAVES & FISHES

At the close of an overwhelming fortnight of festivities pause for a moment by the tranquil Torrens and let **Gay Bilson** perform her last miracle, with a lot of help from her colleagues **Cheong Liew** and **Phillip Searle**.

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# The Squeezebox/The Lounge

Every night's a party as the Adelaide Festival Centre's foyers, bars and plaza will be transformed into live music venues where Festival-goers can lap up the late night euphoria, grab a drink, have a dance and be entertained by some of the world's best music.

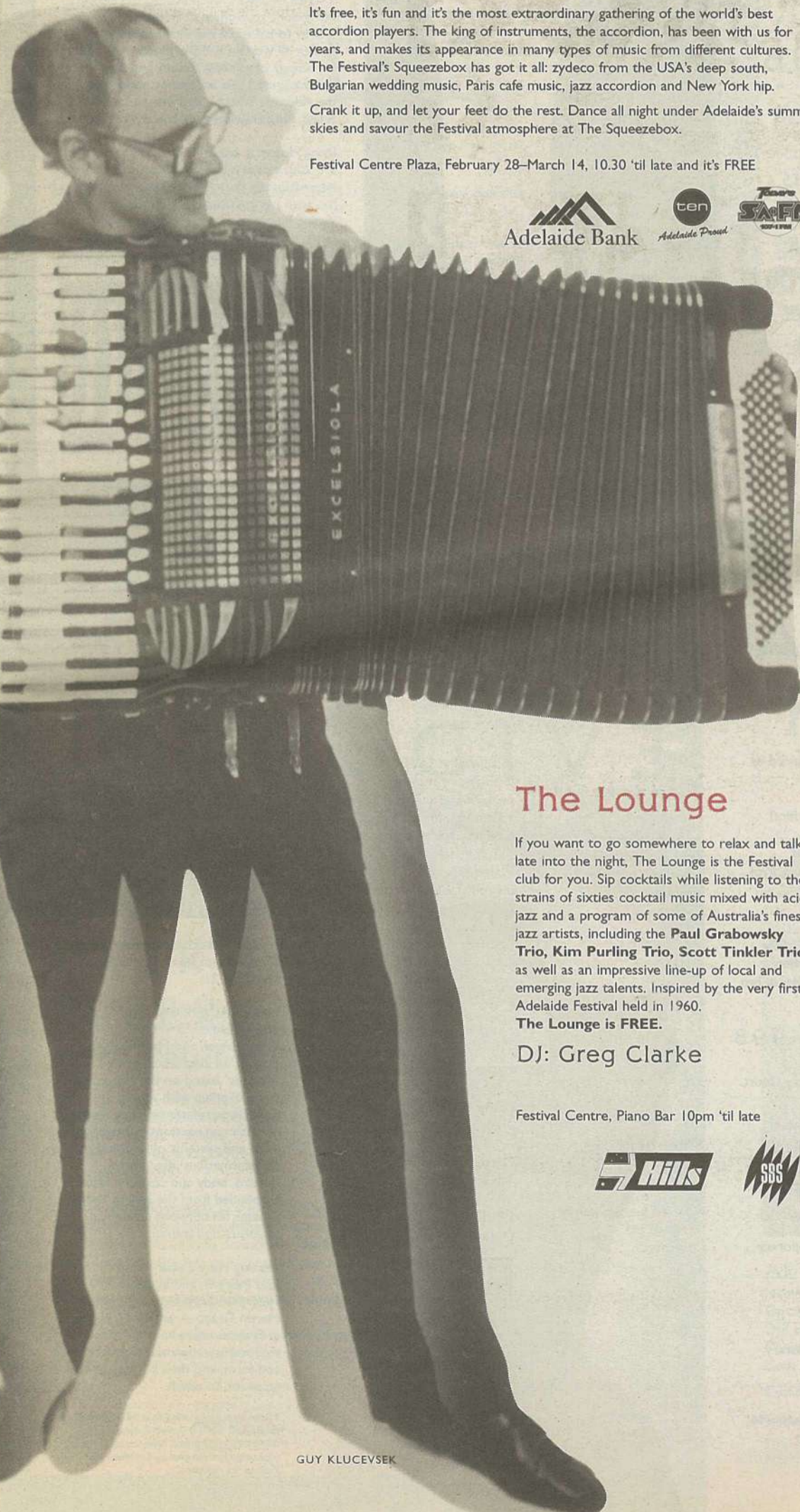
## The Squeezebox

The Festival's celebration of the hippest instrument in the world — the accordion. When the curtain comes down inside the theatre, the roof comes off the Festival's groovy late night venue, The Squeezebox, situated on the Festival Centre Plaza. From 10.30pm to the early hours of the next morning, this open-roof venue serves up some of the wildest bands in the world.

It's free, it's fun and it's the most extraordinary gathering of the world's best accordion players. The king of instruments, the accordion, has been with us for years, and makes its appearance in many types of music from different cultures. The Festival's Squeezebox has got it all: zydeco from the USA's deep south, Bulgarian wedding music, Paris cafe music, jazz accordion and New York hip.

Crank it up, and let your feet do the rest. Dance all night under Adelaide's summer skies and savour the Festival atmosphere at The Squeezebox.

Festival Centre Plaza, February 28–March 14, 10.30 'til late and it's FREE



GUY KLUCEVSEK



## BANDS INCLUDE:

### Beau Jocque

**Beau Jocque** plays accordion, zydeco style. From the USA's deep south, Jocque is one of the crawfish circuit's biggest draws.

By arrangement with Big City Promotions

### Tiger Lillies

From the heart of London's SOHO, comes a mad, bad delicious trio. **The Tiger Lillies'** sound evokes Berlin in the 20s or Left Bank Paris, with a mix of accordion, double bass and percussion. "Musical lunacy."

### Guy Klucevsek

From New York, the hippest in squeeze. Klucevsek's performances pay homage to **Bartok** and **Piazzolla**, the folk music of Europe and the downtown hard jazz of New York, amply spiced with chaos and humour.

### Otto Lechner

Jazz accordion supremo from Vienna.

### Yuri Yunakov Ensemble

Fast, furious and very famous Bulgarian Wedding band.

### Paris Musette

Cafe music of Paris in the 20s.

### Daniel Binelli's Quinteto Tango

Reigning king of Argentinian bandoneon and his dance band, from Buenos Aires, play the best of tango. Watch out for free tango lessons.

Daniel Binelli's appearance was made possible with assistance from the Cultural Affairs Department of the Argentine Foreign Ministry.

### Texicali Rose

Accordion, Mexican style. Driven by accordion, guitar, bass, mariachi horns and passionate harmony vocals in Spanish and English, **Texicali Rose** dish up a heady mixture of ranchera, corrido, polka and cumbia.

### Zydeco Jump

**Zydeco Jump** drawn on the music of Louisiana, with accordion, fiddle and washboard. From Melbourne, **Zydeco Jump** is headed by Australian accordion maestro, **George Butrumlis**.

### DJ: Dust

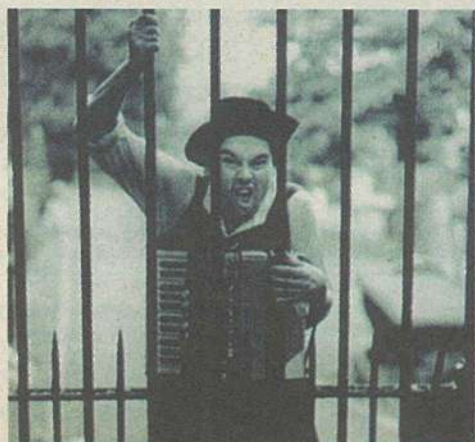
Plus guest appearances from stars of the Festival including the bands from **Circus Ethiopia**, **Carmen** and **La Tristeza Complice**, and local performers **Fruit**, and **Andrea Rienets**.

## The Lounge

If you want to go somewhere to relax and talk late into the night, The Lounge is the Festival club for you. Sip cocktails while listening to the strains of sixties cocktail music mixed with acid jazz and a program of some of Australia's finest jazz artists, including the **Paul Grabowsky Trio**, **Kim Purling Trio**, **Scott Tinkler Trio**, as well as an impressive line-up of local and emerging jazz talents. Inspired by the very first Adelaide Festival held in 1960. **The Lounge is FREE.**

DJ: Greg Clarke

Festival Centre, Piano Bar 10pm 'til late



TIGER LILLIES





FEBRUARY 27 to MARCH 15 1998

# VISUAL ARTS PROGRAM SPECIAL PROJECTS 1998

Curators Juliana Engberg and Ewen McDonald  
Coordinator Andrea Kleist

What is Sacred? What is Profane? The Visual Arts Program is a passion play of experiences, from the sacred mythologies of ceremony to the systemic rituals of conceptualism. Artists' Week 1998 takes on the theme in unexpected ways through the eyes and ideas of leading contemporary visual artists...



# ARTISTS' WEEK MARCH 9-13

Artists' Week will focus on the themes, issues and art projects which make up the Festival's Visual Arts Program. The exhibitions planned for the art spaces and galleries of Adelaide, reveal the important role these venues play in providing the cultural heart of the city. The series of lectures, keynote addresses, panel discussions and artists' talks have been designed to encourage debate and discussion about central issues which will be encountered in the exhibitions.

Jenny Holzer, whose installation is a central focus of the Visual Arts Program, will be joined by keynote speakers including:

**Hal Foster** — one of the leading critics of his generation. Hal Foster has prepared a critical pathway through the art of conceptualism, postmodernism and back again. His recent book, *The Return of the Real* forms the basis of his presentation at Artists' Week 1998. Hal Foster is Professor of Art History and Comparative Literature at Cornell University. He is also the author of the *Recordings*, *Compulsive Beauty* and editor of *The Anti-Aesthetic* and *Vision and Visuality*, and contributing editor to *OCTOBER*.

**Joseph Kosuth** — the foremost Conceptualist. His recent exhibitions include *The Play of the Unmentionable* at the Brooklyn Museum; 1990 an 'arcade' project for Documenta 1992; a pavilion project for the 1995 Venice Biennale; a collaboration with *Ilya Kabakov*—entitled *The Corridor of Two Banalities*; and this year, a major exhibition for the IMMA, Dublin.

## ARTISTS' WEEK ADELAIDE FESTIVAL 1998

March 8  
Late night: **LOGOS** — Danius Kesminas and Ben Morison/ Memorial Drive Complex, Centre Court.

March 9  
**Broken Lines** — A day devoted to investigating issues emerging in first nation and indigenous art which explore the heritage and traditions which have been broken by imperial interventions.

March 10  
**Archives and the arrangements of History** — Focusing on the work of **Joseph Kosuth** and **Susan Hiller**...the museum and the archive as sacred sites.

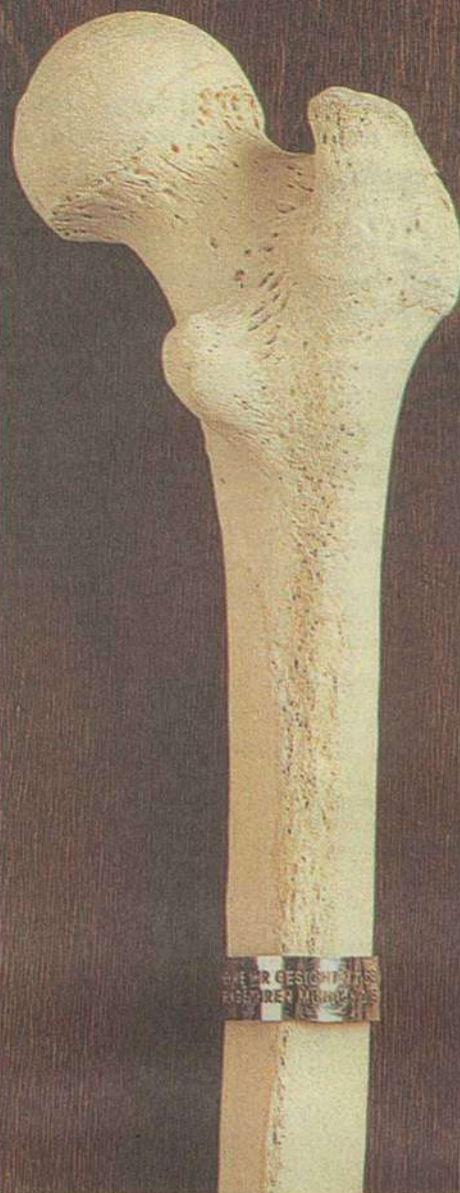
March 11  
**The Rough and The Ready** — Embracing the many practices and technologies of contemporary craft and visual art.

March 12  
**Into Hyperdermia** — Pricking the surface. The sacred and the sacrilegious.

March 13  
**All This and Heaven Too** — The final day looks at the 1998 Adelaide Biennial of Contemporary Australian Art and Adelaide Festival special projects.

A detailed visual arts catalogue will be available in early February. To order see page 46.

# LUSTMORD

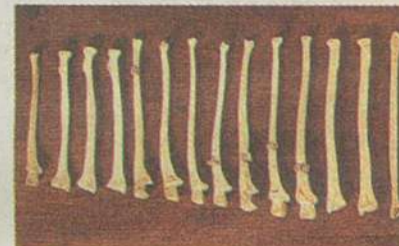


## Jenny Holzer

University of South Australia  
Art Museum,  
City West Campus,  
54 North Terrace, Adelaide.  
February 27–April 10

LUSTMORD — which has no precise English equivalent but which, as Holzer says, translates roughly from the German as 'rapeslaying' — a series of texts in response to the violence being done to women in Bosnia. The project relates to issues of violence perpetrated against all women and the psychology and physiology of grieving, misery and fury. Holzer has configured this installation specifically for the Adelaide Festival and for the University of South Australia's new city-based Art Museum.

Jenny Holzer is one of the leading artists of the 20th century. She has shown internationally during her 20 year career which has seen her participate in Documenta; the Venice Biennale; a major solo exhibition at the Guggenheim Museum, New York; as well as numerous other solo and group exhibitions.



# MATERIAL EVIDENCE: 100-HEADLESS WOMAN

## Julia Morison & Martin Grant

Artspace, Adelaide Festival Centre  
King William Road, Adelaide  
March 2–21

**MATERIAL EVIDENCE: 100-HEADLESS WOMAN**  
Julia Morison and Martin Grant present an installation of ten "dresses" based on the alchemical table, overlain with strong Kabbalistic references. The dresses are rich conjunctions of materials, ideas and systems of knowledge: transformations after fashion, theatre, body and costume history. Suspended from the ceiling, these dresses fall between costumes, sculpture and painting.

Leading New Zealand artist Julia Morison and innovative Australian-born fashion designer Martin Grant — both now based in France — are known for their exploratory approach to material and form, and their perfectionist attention to detail.

This project is organised by the City Gallery, Wellington, and the Govett-Brewster Art Gallery, New Plymouth, New Zealand. The publication is supported by Creative New Zealand Toi Aotearoa.







# S H E E N

## Patricia Piccinini

Festival Theatre Foyer, Adelaide Festival Centre, King William Road, Adelaide  
February 27 – March 21

Delving into the world of desire and commodity, Patricia Piccinini's project SHEEN — a number of computer designed photo environments; a synthetic 'cocktail' and cocktail lounge — will pose the question of authenticity of material equalling integrity of experience. Plastic once symbolised progress, but in this paranoid age devoted to finding a way to reconstruct the degraded environment, the plastic modern marvel has turned enemy. Piccinini takes us on a bar hop into dystopia.

Patricia Piccinini, is a Melbourne-based artist whose work has come into prominence since the early 90s. She has been included in many group shows that have explored the impact of new media on contemporary visual culture. For the Festival, Piccinini uses this expertise to take on the decor of the Festival Theatre Foyer.

# LOGOS

## Danius Kesminas and Ben Morieson

Memorial Drive Tennis Complex,  
Centre Court, War Memorial Drive,  
North Adelaide  
March 8 at 8.30pm

What has become sacred in the arena of art, sport and culture if not the sponsor. LOGOS emblazens the ritual competition of the sponsor dollar in an art/sports event staged in real time and slo-mo replay at Adelaide's Memorial Drive Tennis Court. Created by 'fire event' artists Kesminas and Morieson, LOGOS plays between the ideas of conceptual practice and post modernism. This is neatly summed up in the very word LOGOS — not only referring to an emblem but "logos" as "the Word or Second Person in the Trinity"... "the rational principle that governs and develops the universe". Danius Kesminas and Ben Morieson, Melbourne-based artists, have set the world on fire already in many places. This is their first installation in South Australia.



# ALL THIS AND HEAVEN TOO

THE 1998 ADELAIDE BIENNIAL OF AUSTRALIAN ART

The Adelaide Biennial is the premier exhibition of Australian contemporary art.  
February 28 – April 13



## ARTISTS:

Mehmet Adil, Jane Burton, Robert Ambrose Cole, Greg Creek, Kate Daw, Colin Duncan, Carolyn Eskdale, Ruth Fazakerley, Helen Fuller, Elizabeth Gertsakis, Julie Gough, Joy Hardman, Gail Hastings, Christopher Langton, Fiona MacDonald, Robert MacPherson, Margaret Morgan, Christine Morrow, Susan Norrie, Anne Ooms, David Rosetzky, Rodney Spooner, Ricky Swallow, Linda Syddick Napaltjarri, Peter Tyndall, David Watt

Curators Juliana Engberg and Ewen McDonald

Admission \$3, no concession  
Art Gallery of South Australia,  
North Terrace, Adelaide



# OVER THE RIVER

## Hans Peter Kuhn

Pinky Flat, North Bank of Torrens River  
Opposite Adelaide Festival Centre  
King William Road, Adelaide  
February 27 – March 15, 1998  
Best viewed at night!

Creating a significant mark in the city, this site-specific installation combines the exuberant freshness of monochrome colours with distinct and subtle sound. A meditation on the interplay of natural and man made geometry, it will allow the restless city-dweller to experience the quality of stimulating serenity.

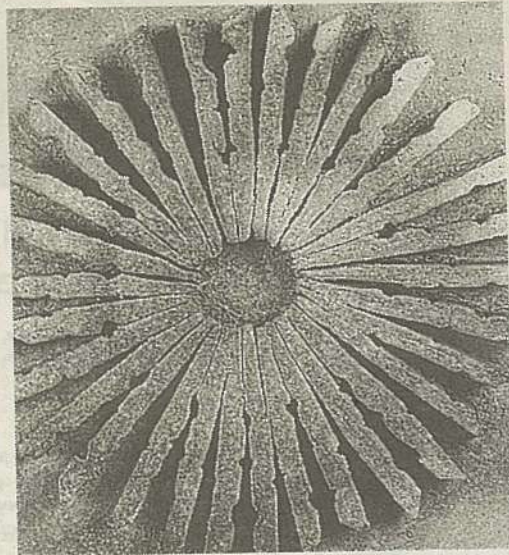
Hans Peter Kuhn is a German artist, whose work has been widely shown and heard in France, Japan, Brazil and America.

With the assistance of the  
Goethe Institut Melbourne





Julie Dowling, Sacred...Secret, 1997



Faith Louis-Adams, Mother



Rembrandt van Rijn, Leiden, 1606-1669, Man in Oriental Costume, 1635, Rijksmuseum Amsterdam.

**FLINDERS ART MUSEUM  
CITY GALLERY**  
The Flinders University of South Australia  
**CEREMONY, IDENTITY AND COMMUNITY**  
March 5-April 26

**TANDANYA**  
NATIONAL ABORIGINAL CULTURAL INSTITUTE INC  
**FOUR CIRCLES / SOARING VISIONS**  
March 1 - April 19  
Made possible with the assistance of Arts SA and Living Health

**ART GALLERY OF  
SOUTH AUSTRALIA**  
The Golden Age of Dutch Art:  
17th Century paintings from the  
Rijksmuseum  
January 23 - March 15

An Art Gallery of Western Australia Travelling Exhibition. Organised in association with the Rijksmuseum, Amsterdam. Made possible by the State Government of Western Australia and the Ministry of Foreign Affairs, The Netherlands.

Admission: Full \$10 Conc. \$7



Susan Hiller, From the Freud Museum, 1992-ongoing



Matthys Gerber, Clouds, 1995



Photo: Grant Hancock

**STATE LIBRARY  
OF SOUTH AUSTRALIA**  
THE GLORIOUS ANTIPHONAL  
February 7 - April 26



Hong, Sung-Do, Time To...

**GREENAWAY A  
GALLERY**

HOLDEN an installation by  
artist, Hong, Sung-Do  
March 6 - 29



Photo: Courtesy of Fundacion Cultural Mexico City

**NATIONAL TEX  
MUSEUM O  
AUSTRALIA**

THE WEAVER OF I  
- LA TEJEDORA DE V  
March 1 - April 2

Made possible with the assistance of  
Foundation for Culture and the Human  
South Australian Tourism Com  
Admission \$5

**EXPERIMENTAL ART  
FOUNDATION**  
WORKS BY SUSAN HILLER  
February 26 - March 29

**CONTEMPORARY ART CENTRE  
OF SOUTH AUSTRALIA**  
MATTHYS GERBER  
March 6-March 29



**SOUTH AUSTRALIAN  
MUSEUM**

THE BIG CANVAS:  
Painting Cockatoo Creek Country  
February 24 - April 26

REPAINT THE DRUM  
March 12



Damon Moon, Ceramics, 1996

**JAM FACTORY  
OFFLINE:**

An exhibition of soft hardware and hard software  
February 27 - May 3

**ALSO IN ADELAIDE  
DURING THE FESTIVAL**

**DEFILING THE OBJECT**  
Curated by Niki Vous  
Nexus Gallery  
Lion Arts Centre  
February 19 - March 22

**SOPHIA AND THE SEVEN  
SERPENTS**  
Noela Hjorth  
St Johns Church,  
379 Halifax Street  
ph 8223 2348  
February 25 - April 12

**THE REALISM OF PEACE**  
George Gittoes  
**JEWELLERY**  
by Alan Linney  
Greenhill Galleries  
140 Barton Terrace,  
North Adelaide  
February 21 - March 18

**CINDERELLA DRESSED IN  
YELLA...**  
Liz Williams

**SEDUCTION IN PAPER  
- PAPYRUS TO KUMI-E**  
Yarrabee Gallery  
Adelaide Botanic Gardens  
February 21 - March 15

**SOFT SHEET  
- HARD COPY**  
Prospect Gallery  
1 Thomas Street, Nailsworth  
March 1 - 29

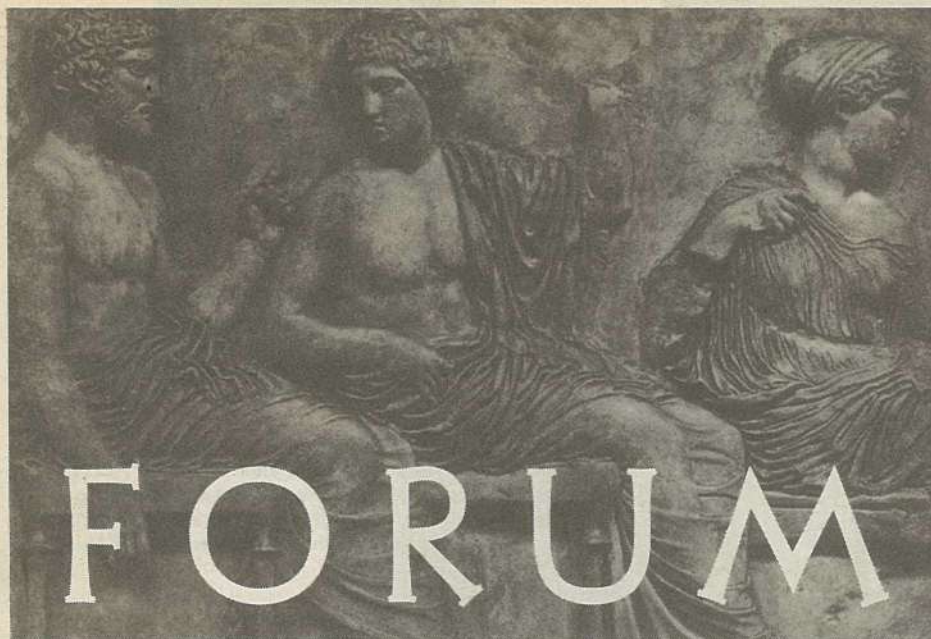
**A STREAM OF STORIES:  
INDIAN MINIATURES  
FROM THE  
GAYER-ANDERSON  
COLLECTION**  
New Land Gallery  
1 McLaren Parade,  
Port Adelaide  
February 15 - March 29

**FROM THE BOOK**  
Curated by Margaret Sanders  
February 12 - March 1  
**ZONE ET BLUE**

**ART OF THE  
Baha'i Community**  
Noarlunga  
HALFLIFE  
Barbary O'Connell  
Noarlunga  
Arts Centre  
22 Gawler Street  
Port Noarlunga  
March 4 - 31

**BOOK OF  
Murray Zim  
BMGART  
Level One,  
Melbourne  
North Adelaide  
February 21**

**HIDDEN  
CARRICK  
From the  
the Jazz Age  
Carrick Hill  
46 Carrick Hill  
Springfield  
December**



# FORUM

The Festival Forum gives artists, audiences and commentators a unique opportunity to discuss and debate issues raised and explored in the context of both the Festival program and the overall event itself.

Chairs include **Phillip Adams** (journalist, host of Late Night Live for Radio National) and **Andrea Stretton** (journalist, Artistic Director 1998-99 Cultural Olympiad Festivals).

Forum Topics will include:

- A Country Gets the Arts it Deserves** — Art and the political mood
- All in the Mind** — the psychology of performance
- Whose Muse Is It Anyway?** — the emergence of the sacred in contemporary arts and audiences
- The Rhyme and Rhythm Method** — the role of verse in contemporary theatre
- What You See is What You Get** — the importance of design on contemporary stages
- Conspicuous Consumption** — the art of food
- Forget the White Tie and Tails** — alternative sites for composition
- If the Old Hat Fits Wear It** — contemporary practice in circus, physical and street theatre
- My Body, My Move** — the challenges to disciplines in late twentieth century dance
- Alive and Well or Dead in the Water** — music theatre one hundred years on
- A Case of over-supply?** — the future of the multi-arts international festival

See the daily Diary in *The Advertiser* or the *Cabbies Guide* to the Festival for the complete guide to each day's topic and the featured speakers.

VENUE: Festival Centre Piano bar

DATES: March 2-6, 9-13 from 1.00pm  
Special Saturday sessions  
March 7 from midday

FREE

# MASTERCLASSES AND WORKSHOPS

Each Festival a veritable flood of creative talent and artistic expertise descends upon Adelaide. In 1998 this series of classes gives Festival attendees, students and arts professionals the opportunity to experience first hand some elements of these innovative artists' creative processes, in the form of a lecture demonstration, a masterclass or a workshop.

Participating Festival artists include:

- Dance:** Lin Hwai Min [Cloud Gate Theatre], Chrissie Parrott, Meryl Tankard, Wendy Houstoun, Nikki Heywood
- Theatre:** Needcompany, Enrique Vargas, Ratan Thiyam [Chorus Repertory Theatre]
- Music:** Heiner Goebbels [Black on White], Lincoln Center Jazz Orchestra, Australian Art Orchestra, Yuri Yunacov Ensemble, Lorraine Vaillancourt [Nouvel Ensemble Moderne], Brodsky Quartet, MIMOSA
- Visual Art:** Graham Nickson [Drawing Marathon], Alexander Ian Arcus [papermaking]

For further information and a copy of the Masterclass/ Workshop program [released December 1, 1997] contact the Festival on:  
email: [ausfest@adelaide.on.net](mailto:ausfest@adelaide.on.net)  
ph: 08 8226 8111, fax: 08 8226 8100

# CONFERENCES

**Post-modernism in Practice:** The Discursive Construction of Knowledge 3rd Biennial Conference, February 25 - March 1. Contact John Kaye, Department of Psychology, The University of Adelaide Telephone: (08) 8303 5693 Facsimile: (08) 8303 3770

**International Conference of Hand-made Paper Makers (IAPMA),** March 3-6  
For the first time in the Southern Hemisphere. Exhibitions, demonstrations, seminars.  
Contact Ruth Creedy Telephone/facsimile: (08) 8295 2966

**Create Australia National Conference:** Behind the Scenes, March 1-3  
Contact Melina Henderson, Telephone: (02) 9211 5342 Facsimile: (02) 9211 5346

**The 10th Australian National Health Promotion Conference,** February 22-25  
Contact Felicity Griffith Telephone (08) 8222 5193

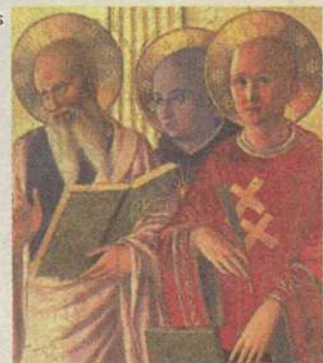
# WRITERS' WEEK

PROUDLY PRESENTED BY

## BankSA

IN THE WRITERS' WEEK TENTS, PIONEER WOMEN'S MEMORIAL GARDENS, MARCH 1-6

Australia's leading literary celebration, Writers' Week, explores and examines the many themes and preoccupations — literary and social — that characterise our human condition. Writers come from all parts of the world for six days of convivial and passionate discussion. The week also includes launchings of new Australian and overseas titles, literary awards, readings and panel sessions. A full program will be published in January. **ADMISSION FREE**



## OVERSEAS WRITERS

- |                    |                     |
|--------------------|---------------------|
| Julian Barnes      | Ray Monk            |
| Patrick Chamoiseau | Cees Nooteboom      |
| Louis de Bernieres | Jill Paton Walsh    |
| Norman Davies      | Jayne Anne Phillips |
| Don De Lillo       | Michele Roberts     |
| Vicki Feaver       | Arundhati Roy       |
| Arnon Grunberg     | Tomaz Salamun       |
| Jamaica Kincaid    | Tim Severin         |
| Amin Maalouf       | Colm Toibin         |
| Bernard MacLaverty | Peter Wells         |
| Margaret Mahy      | Marianne Wiggins    |
| Anne Michaels      |                     |

## AUSTRALIAN WRITERS

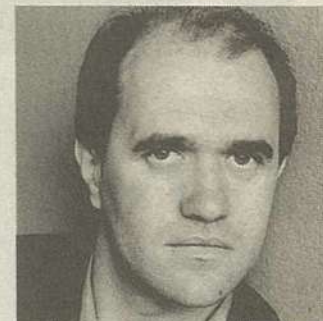
- |                   |                     |
|-------------------|---------------------|
| Candida Baker     | Catherine Jinks     |
| Peter Boyle       | Elizabeth Jolley    |
| Georgia Blain     | Rod Jones           |
| James Bradley     | Nicholas Jose       |
| Lee Cataldi       | Daniel Keene        |
| Alison Clark      | Stephen Kinnane     |
| Bernard Cohen     | Anthony Lawrence    |
| Matthew Condon    | Tobsha Learner      |
| Robyn Davidson    | Miriell Lenore      |
| Julian Davies     | Amanda Lohrey       |
| Greg Denning      | Gabrielle Lord      |
| Robert Dessaix    | Andrew McGahan      |
| Robert Drewe      | Drusilla Modjeska   |
| Laurie Duggan     | Joanna Murray-Smith |
| Nick Earls        | Eliot Perlman       |
| John Emery        | Cassandra Pybus     |
| Richard Flanagan  | Henry Reynolds      |
| Mem Fox           | John Scott          |
| Morag Fraser      | Tom Shapcott        |
| Alan Frost        | Beth Spencer        |
| Peter Goldsworthy | Christos Tsiolkas   |
| JS Harry          | Sam Watson          |
| Kevin Hart        | Sue Woolfe          |
| Sonya Hartnett    | Alexis Wright       |
| Anna Marie Jagose |                     |



Julian Barnes



Jamaica Kincaid



Colm Toibin



Arundhati Roy

## THREE EVENINGS WITH VISITING WRITERS

**ADELAIDE TOWN HALL**  
March 2 at 8pm  
Julian Barnes, Jamaica Kincaid, Anne Michaels, Cees Nooteboom  
\$15/ Friends \$12/ SPU \$10

**ADELAIDE TOWN HALL**  
March 3 at 8pm  
Arundhati Roy, Colm Toibin, Louis de Bernieres, Marianne Wiggins  
\$15/ Friends \$12/ SPU \$10

**AUDITORIUM, ART GALLERY OF SOUTH AUSTRALIA**  
March 4 at 8pm  
**POETS — HOME AND AWAY** Vicki Feaver, Tomaz Salamun, JS Harry, Anne Michaels, Peter Goldsworthy, Tom Shapcott  
\$15/ Friends \$12 / SPU \$10

A detailed program of events with information on all sessions and participating writers and speakers will be available a month before the Festival. To reserve your copy of the *Writers' Week Program Guide* please send your name and address with a cheque or money order for \$8 (made payable to the Adelaide Festival) to: *Writers' Week Program Guide*, GPO Box 1269, Adelaide SA 5001, Australia.

This project has been assisted by the Federal Government through the Australia Council, its art funding and advisory body. *Writers' Week* is supported by Arts SA, Australia-India Council, The British Council, Creative New Zealand, Embassy of France, Department of Foreign Affairs and International Trade Canada/avec l'appui du Ministère des Affaires étrangères et du Commerce international du Canada, Embassy of Ireland, Harper Collins Publishers Australia, Helen Brown, Independent Arts Foundation, Nederlands Literair Productie - En Vertalingenfonds, Netherlands Consulate General Melbourne, Dr Richard G Num, Pan MacMillan Publishers Australia, Penguin Books Australia, Random House Australia, The Scottish Arts Council, The Flinders University of South Australia, The University of Adelaide, University of South Australia, Unibooks (official bookseller *Writers' Week*)



Celebrate the last day of the Festival with a trip down South



YULDUZ USMANOVA



GEOFFREY ORYEMA

Born in the 1992 Adelaide Festival, WOMADELAIDE is now a major event in its own right, attracting musicians and visitors from around the globe in non Adelaide Festival years. The World Of Music Arts & Dance makes a special return to the Festival cradle in 1998 for one glorious 12-hour concert at the heart of the famous McLaren Vale wine region.

And in the spirit of WOMADELAIDE and the 1996 WOMAD desert concert at Pimba, comes an intoxicating cocktail of music from over 70 artists and a Global Village of food, McLaren Vale wines and craft stalls. A perfect family day out and an enchanting finale to the 1998 Festival.

**Shooglenifty (Scotland)**

Hypnofunkadelic. Acid Croft. These are just two critics' attempts to describe the six-piece band that astonished audiences at WOMADELAIDE '97. Impeccable musicianship, an irresistible blend of ceilidh, house, groove and jazz influences have made Shooglenifty an instant hit around the WOMAD world. While the band is largely acoustic, the effect is electric.

**Geoffrey Oryema (Uganda)**

A welcome return to Adelaide for a singer-songwriter whose long exile from Uganda has given world music one of its brightest stars. From his enduring hit debut album *Exile* (produced by Brian Eno) to his release earlier this year of *Night to Night* and regular appearances on the WOMAD bill, **Geoffrey Oryema** has won an adoring audience for his haunting and passionate evocation of Africa in song.

**The Sabri Brothers (Pakistan)**

The long-awaited first Australian visit of Pakistan's foremost and best-loved Qawwals: singers of the devotional music of the mystics of Islam, the Sufis. For over thirty years the **Sabri Brothers** have thrilled audiences all over the world with the stunning virtuosity, tremendous power and sensitive beauty of their singing.

**Yulduz Usmanova (Uzbekistan)**

A superstar and million-seller in Central Asia, **Yulduz Usmanova** brings astonishing vocal power and passion to an exceptional musical fusion of her Central Asian heritage with the best of western pop and dance styles. Her six-piece band mixes traditional and modern instruments to create a sound celebrated in hit albums and crowd-stopping performances as "the sound of Central Asia in the 90s".

**Pa Bobo Jobarteh (Gambia)**

The spirit of Africa soars high in the sounds of the harp-like kora. **Pa Bobo Jobarteh** is celebrated as one of the most exciting and dynamic kora players in the Gambian tradition of the jali — the hereditary musicians, singers and bards who have a noble place in the history and royal courts of Gambia. His **Kaira Trio** is completed by Haruna Jassy, balafon, and Dawda Jobarteh, percussion.

**Yuri Yunakov Ensemble (Bulgaria)**

Welcome to the virtuosic technique, thrilling speed and daring key changes of **Wedding Music**: a contemporary blend of ancient and modern that has taken the southern Balkans (and New York) by storm. Pre-Glasnost, Wedding Music's youth, modernity and use of amplification led to its suppression and even to the jailing of one of its founders and finest exponents: reeds-player Yuri Yunakov. His six-piece band promises to raise the dancing dust at McLaren Vale.

**My Friend the Chocolate Cake (Australia)**

Founded by **David Bridie** and **Helen Mountfort** of **Not Drowning, Waving**, this six-piece ensemble charts new territory with an irresistible mix of chamber instrumentals, atmospheric ballads and dusty-voiced acoustic pop. Their performances create a kaleidoscope of moods and lavish sounds.

**And more to come**

- Tiddas • Circus Ethiopia • The Barkers
- McLaren Vale Wines

**Book Early!**

Audience capacity strictly limited. Book now to avoid disappointment.

**Getting There**

McLaren Vale is approximately 45 minutes from the city by car via South Road. Train, bus and parking details available on booking.

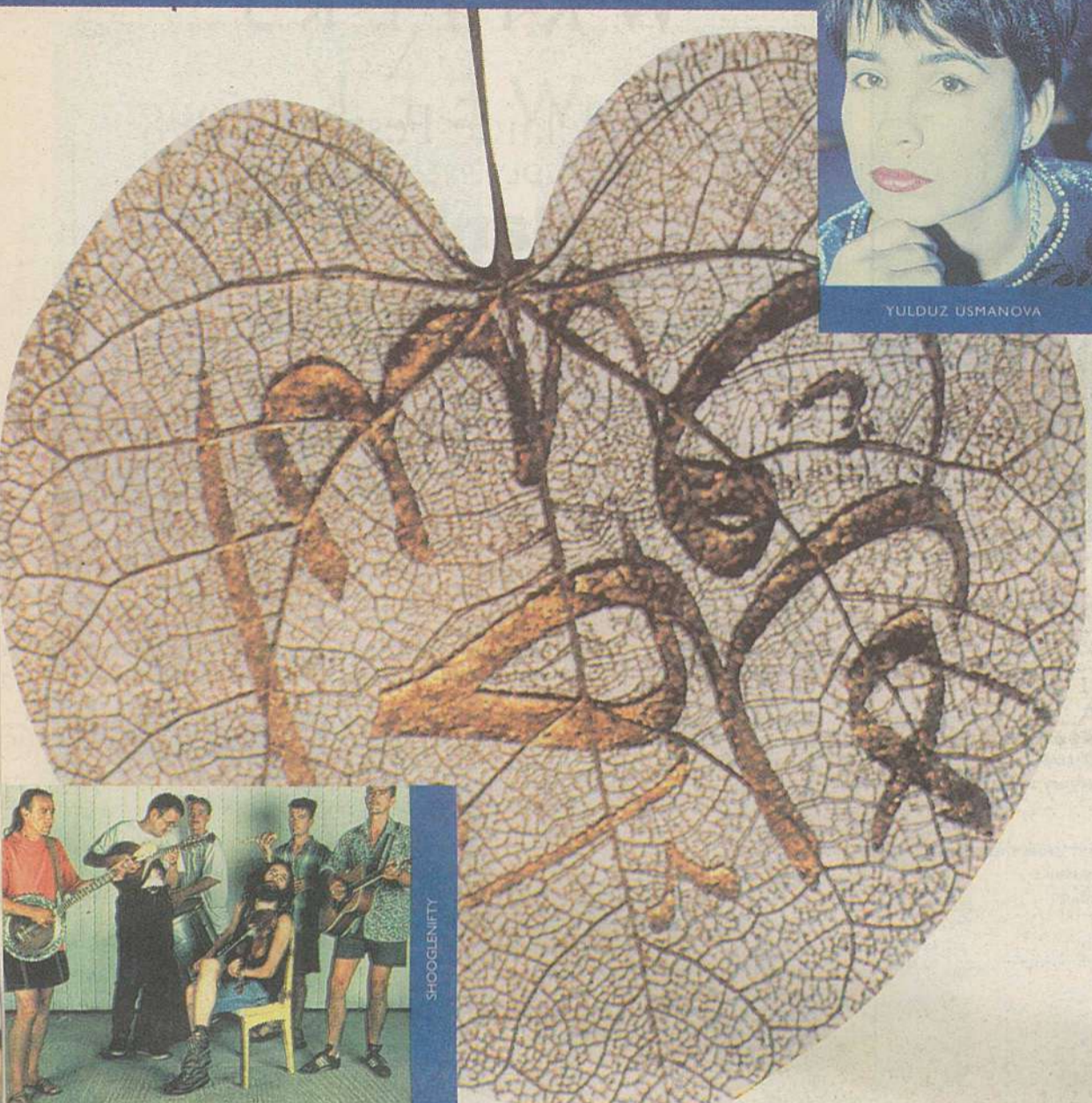
VENUE: McLaren Vale Sports Park

DATE: March 15, Noon to Midnight Gates open 11am

COST: Adult \$69/ Friends \$60/ Groups 12+ \$60/ SPU \$55/ Extra Child \$15. One child U/15 FREE per accompanying adult ticket holder. Tickets not transferable



Enjoy being healthy.



SHOOGLENIFFY

# WOMAD IN THE VALES

The Telstra Adelaide Festival and the Adelaide Festival Centre in association with Arts Projects Australia and WOMAD UK presents

## A one-day feast of world music and southern wines



MY FRIEND THE CHOCOLATE CAKE



PA JOBARTEH



SABRI BROTHERS

## COMPOSERS

28 Stephen Adams  
 19 John Avery  
 16 JS Bach  
 20 Burt Bacharach  
 16 Alex Balanescu  
 39 Bartok  
 24 Giorgio Battistelli  
 18 Beethoven  
 33 George Benjamin  
 30 Berg  
 36 Daniel Binnelli  
 34 Ross Bolleter  
 28 Anne Boyd  
 18 Garry Bradbury  
 20 David Bridie  
 5 Israel Bright  
 31 Britten  
 31 Brahms  
 17 Niklas Brommare  
 32 Dave Brubeck  
 33 Gavin Bryars  
 33 Clare Connors  
 20 Deborah Conway  
 32 Henry Cowell  
 8 Stuart Day  
 33 Thierry de Mey  
 35 Doug de Vries  
 33 Roger Doyle  
 33 Dutilleux  
 30 Hanns Eisler  
 34 Ellington  
 33 Mary Finsterer  
 27 Gabrieli  
 34 Gillespie  
 25 Heiner Goebbels  
 35 Paul Grabowsky  
 33 Quentin Grant  
 27 Sofia Gubaidulina  
 28 Haydn  
 24 Hollaender  
 28 Sarah Hopkins  
 36 Ruby Hunter  
 33 Maki Ishii  
 24 Jary  
 19 Alan John  
 35 Karaikudi Sri R Mani  
 24 Kander  
 33 Maurizio Kagel  
 19 Elena Kats-Chernin  
 32 Jerome Kitzke  
 28 Jardine Kiwat  
 32 Guy Klucevsek  
 33 David Kotlowy  
 17 Hans Peter Kuhn  
 8 Tyrone Landau  
 28 Stephen Leek  
 3 Nicholas Lens  
 36 Tom E Lewis  
 28 Clare Maclean  
 33 Peter Maxwell Davies  
 28 Kerry McKenzie  
 34 Thelonius Monk  
 27 Messiaen  
 10 Ennio Morricone  
 24 Mozart  
 16 Arvo Part  
 39 Piazzolla  
 33 Prokofiev  
 14 Purcell  
 39 Kim Purling  
 29 Rakhmaninov  
 33 Ravel  
 21 Regurgitator  
 36 Archie Roach  
 35 John Rodgers  
 10 Nino Rota  
 28 Grayson Rotumah  
 35 Sarasate  
 32 Samei Satoh  
 35 Niko Schauble  
 30 Schoenberg  
 18 Schubert  
 28 Chester Schultz  
 31 Schwermut  
 32 Peter Sculthorpe  
 32 Shostakovich  
 9 Michael Smetanin  
 35 Alister Spence  
 32 Karlheinz Stockhausen  
 32 Stravinsky  
 32 Suzuki  
 32 Szymanski  
 21 Shinjuku Thief  
 32 Thomas  
 35 Scott Tinkler  
 33 Cathie Travers  
 33 Calliope Tsoupaki  
 27 Mark-Anthony Turnage  
 14 Dick van der Harst  
 29 Hildegard von Bingen  
 24 Wagner  
 28 Jensen Warusam  
 24 Weill  
 7 Rombout Willems  
 36 Christopher Young  
 33 Zemlinski  
 32 John Zorn

Plus a world of popular composition in the Squeezebox, the Lounge and Womad in the Vales

# TWO GREAT WAYS TO SAVE!



Join the Friends of the Festival or purchase your Festival card for the best seats at the best prices!

## FRIENDS OF THE FESTIVAL \$55

Friends of the Festival are the core support group of the Adelaide Festival and enjoy the Friends Advantage — the best seats, the best prices, the best information.

- Preferential bookings — book the best seats in the house
- Substantial discounts for Festival performances — savings of around 15% can make your membership pay for itself!
- Free admission to the exclusive Festival Lounge — a chance to see and be seen with the stars of the Festival
- Dedicated BASS queue from December 1 in the Adelaide Festival Centre
- Discounts on other shows and events between Festivals — including many Adelaide Festival Centre shows
- 'Inside Information' and Festival news through the Friends newsletter PLUS home-delivered copies of other Festival and entertainment programs
- Invitations to Festival launches, gala performances and special events — be the first to know, the first to see (special program launches for Melbourne and Sydney Friends)
- Invitations to networking and fundraising functions between Festivals

or you may simply wish to receive great discounts...

## FESTIVAL CARD \$55

- Save up to 15% on tickets for all events Festival Card holders may purchase up to 4 tickets per event

PLUS...

- 20% discount on all Festival merchandise

PLUS...

- Unlimited free entry to the Festival Lounge for 16 nights of pure entertainment where the stars mingle till the wee small hours of the morning

PLUS...

- Your Festival Club Card entitles you to free membership to Friends of the Festival (upon application).

To join the Friends of the Festival or purchase your Festival card simply mark it on the Booking Form and save on all your ticket and merchandise purchases!

Look out for the special Telstra 'Festival Pack' available from November at the Festival office or any Telstra Retail Outlet.



# Ansett Great Events

## Telstra Adelaide Festival 1998

For 17 days, the city of Adelaide becomes a Festival. And Ansett Australia is proud to be the Official Airline Sponsor of the Telstra Adelaide Festival.

Ansett Australia has tickets to the premiere events which can be purchased in conjunction with

airfares and accommodation.

From 27 February to 15 March 1998, it is the only place to be in Australia.

For details on conditions and availabilities, contact your travel agent or call Ansett Australia on 13 13 44.

2 nights accommodation and return airfares from:

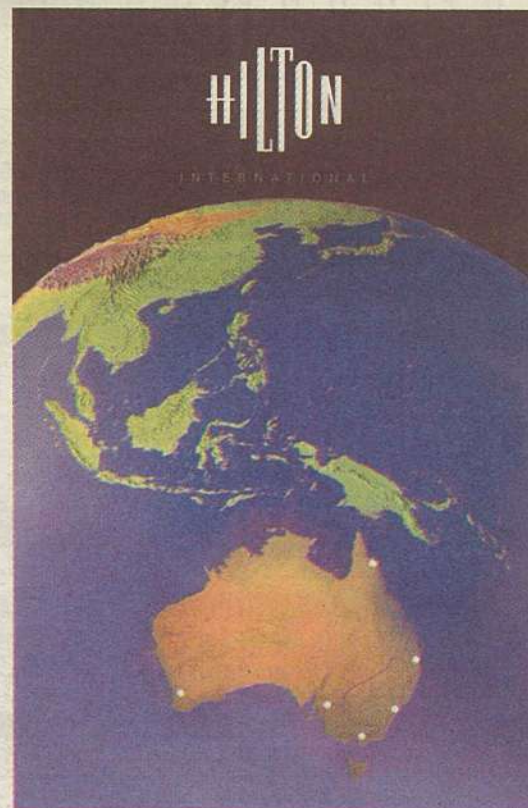
Melbourne	\$309
Sydney	\$419
Brisbane	\$539
Perth	\$539
Canberra	\$409
Hobart	\$439
Launceston	\$419

Conditions Apply



ANSETT AUSTRALIA

Ansett Australia N.S.W. Lic. No. 2. T.A.000827. S.A. Lic. No. 0018-2. Vic. Lic. No. 30170. W.A. Lic. No. 9. T.A.00261. Qld. Lic. No. 465. A.C.T. Lic. No. 244/D/1. Tas. Lic. No. 048.



HILTON HOTELS ARE DELIGHTED TO BE ASSOCIATED WITH THE 1998 TELSTRA ADELAIDE FESTIVAL

For reservations at more than 400 Hilton hotels call Hilton Reservations Worldwide — Australia on + 61 (0) 2 9209 5209 in Sydney or 1 800 222 255 toll free.

World Wide Web address <http://www.hilton.com>



# 1998 TELSTRA ADELAIDE FESTIVAL BOOKING GUIDE CALENDAR

	Venue	Thursday 26	Friday 27	Saturday 28	Sunday 1	Monday 2	Tuesday 3	Wednesday 4	Thursday 5	Friday 6	Saturday 7	Sunday 8	Monday 9	Tuesday 10	Wednesday 11	Thursday 12	Friday 13	Saturday 14	Sunday 15
<b>THEATRE</b>																			
5	Itim Theatre Ensemble	Ya Yomer Ya Yelech	Ridley Centre		7.30pm	7.30pm	7.30pm		7.30pm	7.30pm	7.30pm	7.30pm							
7	Needcompany	Snakesong/Le Pouvoir	Playhouse						7.30pm	7.30pm	7.30pm	7.30pm	5pm						
7	Warner/Shaw	The Waste Land	TBC					8.30/10.30pm	8.30/10.30pm	8.30/10.30pm	8.30/10.30pm	8.30/10.30pm/12mid							
6	Ex Machina	7 Streams of the River Ota	Thebarton Theatre		5pm	4pm	4pm		5pm	5pm	5pm								
8	Masterkey	Masterkey	Space Theatre			8pm	2/8pm	6pm	6pm										
9	Chorus Repertory Theatre	Uttarpriyadarshi	Amphitheatre						8.30pm	8.30pm	8.30pm	8.30pm							
9	Red Shed	The Architect's Walk	Arts Theatre		8pm	8pm	8pm	6pm	8pm	8pm	8pm	8pm	6pm	6pm	8pm	8pm	8pm	8pm	8pm
8	State Theatre Company	Natural Life	Queen's Theatre		8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm
<b>FAMILY</b>																			
10	Circus Ethiopia	Circus Ethiopia	Her Majesty's		7pm(P)	2/6pm	2/6pm		7pm	11am/7pm	7pm	7pm	2/6pm	2/6pm		7pm	11am/7pm	7pm	7pm
10	Glenn Elston	The Taming of the Shrew	Botanic Gardens						8pm(P)	8pm(P)	8pm(P)	8pm	8pm	8pm		8pm	8pm	8pm	8pm
11	Enrique Vargas	Oxtail Soup	Little Theatre												6pm	10am/6pm	10am/6pm	6pm	8pm
11	Horta Van Hoye	Stories of Faces	Little Theatre						6pm	11am/6pm	11am/6pm	11am/6pm	2/6pm	6pm					
<b>DANCE</b>																			
13	Cloud Gate Dance Theatre	Songs of the Wanderers	Festival Theatre								8pm	2/8pm	8pm						
14	Les Ballets C. de la B.	La Tristeza Complice	Playhouse		7.30pm(P)	7.30pm	7.30pm	7.30pm											
15	Teshigawara/KARAS	I was Real—Documents	Playhouse													7.30pm	7.30pm	7.30pm	7.30pm
16	Meryl Tankard ADT	Possessed	Ridley Centre													7.30pm	7.30pm	7.30pm	7.30pm
16	Leigh Warren & Dancers	Parallax	Norwood Hall		5pm	5pm	5pm		7pm	7pm	7pm								7.30pm
17	Junko Wada/HPK	Who's Afraid of Anything	Space Theatre						6pm	8pm	8pm	6pm	4.30pm						
17	Virpi Pakkinen	Salamandrar	Space Theatre						8pm	5pm	8pm	2pm							
<b>HYBRIDS</b>																			
18	The opera Project	This Most Wicked Body	Odeon Theatre											8pm	8pm	8pm	8pm		
18	Leah Purcell	Box the Pony	Odeon Theatre						8pm	8pm	1/8pm	3/8pm							
18	Burn Sonata	Burn Sonata	Odeon Theatre		8pm	3/8pm	8pm	8pm											
19	Tyler Coppin	Tales of Helpmann	Price Theatre						9pm	9pm	3/9pm	3pm							
19	Hungry	Hungry	Price Theatre			3/9pm	3pm	9pm	9pm					9pm	9pm	9pm	9pm	3/9pm	
19	Wendy Houstoun	Haunted, Daunted & Flaunted	Price Theatre																
<b>HIGH ENERGY</b>																			
20	Doppio Teatro	Tracking Time	Railway Station			6.00pm		7pm	7pm	7pm	1/10pm	6pm	6pm	9.30pm	7pm	7pm	7pm	1/10pm	6pm
21	Stalker	Blood Vessel	Elder Park									9.30pm	9.30pm	9.30pm	9.30pm	9.30pm	9.30pm	10pm	
21	Regurgitator/Handspan	Raised by Wolves	TBC					9pm	9pm	9pm	9pm	9pm							
<b>MUSIC THEATRE</b>																			
23	La Cuadra de Sevilla	Carmen	Festival Theatre		7.30pm	2/8pm	2/8pm	8pm											
24	Experimentum Mundi	Experimentum Mundi	Space Theatre													7pm	2/7pm	2/7pm	
24	Jordan and Arias	Heruinen	Space Theatre					9.30pm	9.30pm		10pm	10pm	9.30pm	9.30pm			10pm	10pm	
25	Ensemble Modern	Black on White	Festival Theatre													8pm	8pm	8pm	
<b>MUSIC</b>																			
27	Sydney Symphony Orch.	SSO	Festival Theatre						8pm										
28	Australian String Quartet	Haydn	St Peter's Cathedral												9pm				
28	Adelaide Chamber Singers	Australian Dreaming	St Peter's Cathedral													8pm			
28	Adelaide Symphony Orch.	Music is our Culture	Thebarton Theatre														6pm		
29	Sequentia	Canticles of Ecstasy	St Peter's Cathedral			8pm	8pm	8pm											
29	Rundfunkchor Berlin	Rakhmaninov Vespers	St Francis Xavier							7pm									
30	Adelaide Chamber Orch.	Die Massnahme	Adelaide Town Hall							8.30pm									
30	Adelaide Symphony Orch.	Birth of the Modern	Adelaide Town Hall										8pm						
31	Ensemble Modern	Winterreise	Adelaide Town Hall											8pm					
31	Hans Peter Blochwitz	Recital	Adelaide Town Hall									5pm							
32	Brodsky Quartet	Brodsky Quartet	Adelaide Town Hall															8pm	
33	Balanescu Quartet	Balanescu Quartet	Lounge															3pm	
<b>JAZZ &amp; OTHER MUSIC</b>																			
34	Lincoln Jazz Center Orch.	Wynton Marsalis	Festival Theatre										8pm						
35	Australian Art Orchestra	Passion	Adelaide Town Hall								8pm								
35	Australian Art Orchestra	Into the Fire	Elder Hall						8pm										
35	John Rodgers	Bach Back	Queen's Theatre									8.30pm							
34	A Nice Cool Squeeze		Queen's Theatre			8.30pm													
36	Cocktail Hour	Various Artists	Festival Lounge			6pm	6pm	6pm	6pm	6pm	6pm	6pm	6pm	6pm	6pm	6pm	6pm	6pm	6pm
<b>ELDER HALL</b>																			
32	Various artists	Lunchtime Series	Elder Hall				1pm	1pm	1pm	1pm	1pm		1pm	1pm	1pm	1pm	1pm	1pm	1pm
<b>CULINARY SITES</b>																			
37	Gay Bilson	Not a Lieder Recital	Magill Estate						7.30pm	7.30pm	7.30pm	7.30pm							
37	Phillip Searle	The Winter's Tale	Ayers House											7.30pm	7.30pm	7.30pm	7.30pm		
37	Cheong Liew	Aust Chinese Music Ensemble	Hilton Int Hotel					7.30pm	7.30pm	7.30pm									
<b>WRITERS' WEEK</b>																			
43	Night Session		Adelaide Town Hall			8.00pm	8.00pm												
43	Night Session	Poets	Art Gallery					8.00pm											
43	Daily Sessions	Writers			all day	all day	all day	all day	all day	all day									
<b>VISUAL ARTS</b>																			
40	Adelaide Biennial/Exhibitions Artists			all day	all day	all day	all day	all day	all day	all day	all day	all day	all day	all day	all day	all day	all day	all day	all day
40	Artists Week												all day	all day	all day	all day	all day	all day	all day
<b>SPECIAL EVENTS</b>																			
38	Compassible									4.45pm					5pm		4.30pm		
3	Flamma Flamma	Opening Night Concert	Elder Park		9pm														
10	ANZ Symphony Under the Stars	Free Concert	Elder Park			8pm													
38	Every Night a Wedding		Elder Park			7pm	7pm	7pm	7pm	7pm	7pm	7pm	7pm	7pm	7pm	7pm	7pm	7pm	7pm
20	Voice, Jam & Videotape		Mercury								7pm	7pm	7pm	7pm	7pm	7pm	7pm	7pm	7pm
36	Super 8 on the Plaza										6pm	Various	Various						
44	Womad in the Vales		McLaren Vale																
16	Christie Parrott	Motion	Ngapartji					6pm		4pm	4pm								
20	ANAT	Foldback	Ngapartji																
39	The Squeezebox		Festival Plaza	10.30pm	10.30pm	10.30pm	10.30pm	10.30pm	10.30pm	10.30pm	10.30pm	10.30pm	10.30pm	10.30pm	10.30pm	10.30pm	10.30pm	10.30pm	10.30pm
39	The Lounge		Festival Piano Bar		10pm	10pm	10pm	10pm	10pm	10pm	10pm	10pm	10pm	10pm	10pm	10pm	10pm	10pm	10pm
43	Forums		Festival Piano Bar					1pm	1pm	1pm	1pm	1pm	1pm	1pm	1pm	1pm	1pm	1pm	1pm
38	A Meal by Gay Bilson	Loaves & Fishes	Elder Park																9pm
41	Hans Peter Kuhn	Over the River	Elder Park																

Every night, dusk til midnight except during other Elder Park and amphitheatre events

(P) Preview performance

12noon-12mid

# Phone home when you feel like it?

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